THESIS

THE ORIENTAL ELEMENT IN THE ELIZABETHAN DRAMA WITH SPECIAL REFERENCE TO MARLOWE, SHAKESPEARE AND BEN JONSON

ABSTRACT

OF THE

THESIS

SUBMITTED FOR THE AWARD OF THE DEGREE OF

Doctor of Philosophy

IN

ENGLISH

BY

FAHD MOHAMMAD TALEB SAEED MUGAWAR

UNDER THE SUPERVISION OF

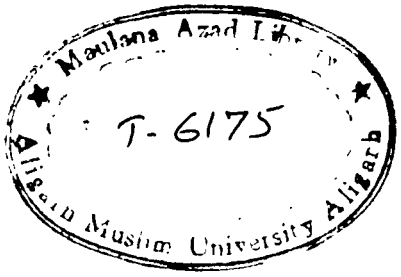
PROFESSOR ABDUR RAHEEM KIDWAI

DEPARTMENT OF ENGLISH
ALIGARH MUSLIM UNIVERSITY
ALIGARH (INDIA)

2004

THESIS

Fed in Computer



17 AUG 2006

ABSTRACT

"The Oriental Element in the Elizabethan Drama with Special Reference to Marlowe, Shakespeare and Ben Jonson", is the topic of the present Ph.D. work. It is an attempt to examine the approaches of Christopher Marlowe, William Shakespeare, and Ben Jonson to Oriental material in their plays. The thesis is divided into the following six chapters:

Chapter 1, 'Orientalism in the Medieval Age (1100-1500): A Historical Survey', presents an outline of the beginning and main contours of literary Orientalism up to the Renaissance period. The historical setting helps us, in turn, appreciate Elizabethan Orientalism, especially how it marks a departure from Medieval tradition of literary Orientalism.

Chapter 2, 'Orientalism in the Elizabethan Period', focuses Oriental images in Elizabethan travels, diplomatic relations, socio-economic interests, and dramatic works. The main concern, however, is to describe the

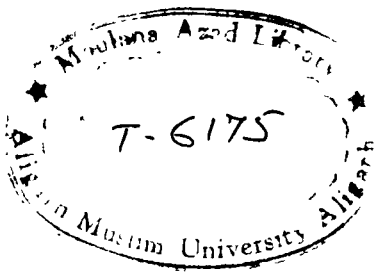
presentation of the Orient in the literary texts of this period.

Chapter 3, 'The Oriental Landscape', deals with Marlowe's, Shakespeare's and Jonson's fascination with the Oriental landscape with concrete illustrations from their plays. The playwrights speak admiringly of the Orient as a marvellous land, though they had never visited any Oriental country.

Chapter 4, 'The Oriental Diction', surveys all the plays of Marlowe, Shakespeare and Jonson, isolating and explaining words of Oriental origin featuring in their plays. There is also reference to the context in which playwright uses these Oriental words and their aptness, accuracy and impact on the total effect of the play.

Chapter 5, 'The Oriental Characters', brings out the Elizabethan stereotype in the representation of Oriental characters. Marlowe and Shakespeare represent Oriental characters in their own different ways. These playwrights appear to enter into genuine feelings and traditions of Turks and Moors in depicting them.

Chapter 6, 'The Oriental Element in Marlowe's, Shakespeare's and Jonson's plays – A Comparison', resumes the discussion broached in Chapter 2 and extends the arguments of Chapter 5. By discussing at length Marlowe's Orientalism in *Tamburlaine* and Shakespeare's in *Othello* and *The Merchant of Venice*, and Jonson's in *The Alchemist*, this comparative study shows the relative strengths and weaknesses of the three playwrights.



THE ORIENTAL ELEMENT IN THE ELIZABETHAN DRAMA WITH SPECIAL REFERENCE TO MARLOWE, SHAKESPEARE AND BEN JONSON

THESIS

SUBMITTED FOR THE AWARD OF THE DEGREE OF

Doctor of Philosophy

IN

ENGLISH

BY

FAHD MOHAMMAD TALEB SAEED MUGAWAR

UNDER THE SUPERVISION OF

PROFESSOR ABDUR RAHEEM KIDWAI

DEPARTMENT OF ENGLISH
ALIGARH MUSLIM UNIVERSITY
ALIGARH (INDIA)

2004

THESIS

Prof. A.R. Kidwai
Ph.D. (Leicester-U.K.), Ph.D. (Aligarh)

Professor,
Department of English
A.M.U., Aligarh (U.P.), INDIA

Date: 13/1/04.

Certificate

This is to certify that **Mr. Fahd Mohammad Taleb Saeed Mugawar** did his **Ph.D. work** on the topic **"*The Oriental Element in the Elizabethan Drama with Special Reference to Marlowe, Shakespeare and Ben Jonson*"** under my supervision.

To the best of my knowledge, this thesis has not been submitted for any award anywhere in the world. It is **Mr. Fahd Mugawar's** original work, which is worthy of submission for the award of the degree of Doctor of Philosophy in English Literature.

A R Kidwai

Professor A.R. Kidwai
Supervisor
Dept. of English, A.M.U.

4/873, New Friends Colony, Aligarh-202002 (U.P.), INDIA
Telephone: Res.: 0091-571-2401424 ; Off.: 0091-571-2400991, Mobile: 0091-9897198180
e-mail: sulaim_05@yahoo.co.in

THESIS

THE ORIENTAL ELEMENT IN THE ELIZABETHAN DRAMA WITH SPECIAL REFERENCE TO MARLOWE, SHAKESPEARE AND BEN JONSON

ACKNOWLEDGEMENTS

I am grateful to the following for my Ph.D. work: my supervisor **Professor Abdul Raheem Kidwai**, Department of English, Aligarh Muslim University, for his constant encouragement and valuable criticism, Professor F. U. Khan, Chairman, Department of English, Aligarh Muslim University, for his encouragement and help, Mr. Javid Akhtar, Mr. Abrar, Mr. Muhammad Alward, Mr. Abdul Waheed, Mr. Nabil Farae, Mr. Hussein Habtoor, Mr. Gajendra Joshi, Mr. Abdul Malik Mansoor, Mr. Muhammad Al-Hosami, Mr. Abdullah Boaram, Mr. Muhammad Ashaddadi, Mr. Parvez Rafi Khan, Mr. Khalid Ansari and Mr. Kafeel Ahmad Khan for their help, staff of seminar library of Department of English and Maulana Azad Library, Aligarh Muslim University – Aligarh, and staff of Maulana Shibli Library - Nadwat Al-Ulama, C.I.E.F.L. Library and British Council Library in Lucknow for their cooperation.

I would like to express my gratitude to the members of the Higher Study and Research Leave Committee of the University of Aden, Yemen, who awarded me a scholarship.

I am thankful to my family – my wife and my three daughters, Sumaia, Sarah and Hanan for their support in my study. I must thank my mother, my sisters and my brothers - Ali, Sanad, Wadhah and Tamam for their support and prayers for success in my Ph.D. programme.

(Fahd Mugawar)

CONTENTS

			Page Nos.
Preface			i-v
Chapter 1	:	Orientalism in the Medieval Age (1100-1500): A Historical Survey	1-21
Chapter 2	:	Orientalism in the Elizabethan Period	22-42
Chapter 3	:	The Oriental Landscape	43-96
Chapter 4	:	The Oriental Diction	97-136
Chapter 5	:	The Oriental Characters	137-213
Chapter 6	:	The Oriental Element in Marlowe's, Shakespeare's and Jonson's plays– A Comparison	214-236
Bibliography			237-249

PREFACE

In the field of literary Orientalism I had done my project for the award of Master's degree in English at Central Institute of English and Foreign Languages, Lucknow in April 2001. My interest in the field developed further on reading Adnan M. Wazzan's (1998) *Fikr Atabsheer Fi Masrahiat Shakespeare* (Arabic) and *Surat Al-Islam Fi al-Adab al-Enklizi* (Arabic), Samuel C. Chew's (1937) *The Crescent and the Rose: Islam and England During Renaissance,* B.P. Smith's (1977) *Islam in English Literature,* N.B. Oueijan's (1996) *The Progress of An Image: The East in English Literature*, and Edward Said's (1979) *Orientalism*. After my study of the above books and the plays of the Elizabethans, I was very interested in studying the Oriental content and context of Elizabethan plays.

More than fifty plays in the Elizabethan period may be classified as wholly or partly Oriental plays. These plays have received little attention from the twentieth century scholars interested in literary Orientalism. J.Q. Adams is the first scholar to touch upon the subject in his 'Introduction' to the edition of Mason's *The Turk in Materials for the Study of Old English Drama* (1912). Adams points to the popularity of the Turk as villain on London stage and as the incarnation of ambition, cruelty, sensuality, and

treachery. Louis Wann's excellent article 'The Oriental in Elizabethan Drama' in *Modern Philology*, XII (1915) notes that between 1558 and 1642 major English playwrights produced no less than forty-seven plays dealing with Oriental material. The Oriental plays were not composed owing to the fancy of any one author or a group of authors. Wann concludes that it was because of the interest of Elizabethan audience in Oriental material.

W.G. Rice's *Turk, Moor, and Persian in English Literature* (1927) covers dramatic and non-dramatic works from 1550 up to the Restoration. Samuel C. Chew in his book *The Crescent and the Rose: Islam and England during the Renaissance* (1937) studies the socio-political and historical background of the subject. Byron Porter Smith's *Islam in English Literature* (1937), in a sense, complements Chew's study. Smith identifies religious, rather polemical tradition, which sought to disfigure Islam and the image of the Prophet Muhammad. N.B. Oueijan in *The Progress of An Image: The East in English Literature* (1996) refers to the Elizabethan Orientalism only in passing.

The present study attempts to locate and analyse the Oriental element in the plays of Marlowe, Shakespeare and Ben Jonson. The Oriental material had considerable influence on English literature, in general, and on Elizabethan drama, in particular. The Oriental

element is noteworthy in such Elizabethan plays as Kyd's *Soliman and Perseda* (1588), Peele's *Turkish Mahomet* (1595) and *The Battle of Alcazar* (1589), Marlowe's *Tamburlaine The Great* (1587), Greene's *Alphonsus* (1596), Daborne's *A Christian Turn'd Turk* (1612), Mason's *The Turk* (1610) Goffe's *The Raging Turk* (1631) and *The Couragious Amurath I* (1632), Fulke Greville's *Mustapha* (1606) and *Alaham* (written c. 1600), and Denham's *The Sophy* (1642).

I have selected Christopher Marlowe (1564-1593), William Shakespeare (1564-1616) and Ben Jonson (1572-1637) because they are towering figures in English literature. Marlowe's *Tamburlaine The Great* (1587) stands out in English literature as a distinctly Oriental play. Marlowe, Shakespeare and Jonson display a keen interest in Oriental material, as is evident from their plays. Shakespeare speaks admirably of the Orient in *Antony and Cleopatra*, *The Merchant of Venice*, *Titus Andronicus* and *Othello*, etc. Jonson's *The Alchemist* has valuable Oriental material, displaying familiarity with the Oriental costume, science and culture. Jonson makes use of many Arabic scientific terms.

This study is a humble attempt to bring into light the mass of Oriental material with the attention on the plays of Christopher

Marlowe, William Shakespeare and Ben Jonson. The thesis is divided into the following six chapters:

Chapter 1, 'Orientalism in the Medieval Age (1100-1500): A Historical Survey', presents an outline of the beginning and main contours of literary Orientalism up to the Renaissance period. The historical setting helps us, in turn, appreciate Elizabethan Orientalism, especially how it marks a departure from Medieval tradition of literary Orientalism.

Chapter 2, 'Orientalism in the Elizabethan Period', focuses Oriental images in Elizabethan travels, diplomatic relations, socio-economic interests, and dramatic works. The main concern, however, is to describe the presentation of the Orient and the Oriental in the literary texts of this period.

Chapter 3, 'The Oriental Landscape', deals with Marlowe's, Shakespeare's and Jonson's fascination with the Oriental landscape with concrete illustrations from their plays. The playwrights speak admiringly of the Orient as a marvellous land, though they had never visited any Oriental country.

Chapter 4, 'The Oriental Diction', surveys all the plays of Marlowe, Shakespeare and Jonson, isolating and explaining words of Oriental origin featuring in their plays. There is also reference to the context

in which playwright uses these Oriental words and their aptness, accuracy and impact on the total effect of the play.

Chapter 5, 'The Oriental Characters', brings out the Elizabethan stereotype in the representation of Oriental characters. Marlowe and Shakespeare represent Oriental characters in their own different ways. These playwrights appear to enter into genuine feelings and traditions of Turks and Moors in depicting them.

Chapter 6, 'The Oriental Element in Marlowe's, Shakespeare's and Jonson's plays – A Comparison', resumes the discussion broached in Chapter 2 and extends the arguments of Chapter 5. By discussing at length Marlowe's Orientalism in *Tamburlaine* and Shakespeare's in *Othello* and *The Merchant of Venice*, and Jonson's in *The Alchemist*, this comparative study shows the relative strengths and weaknesses of the three playwrights.

January 2004 **Fahd Mugawar**
Aligarh (U.P.),
India.

CHAPTER – ONE

ORIENTALISM IN THE MEDIEVAL AGE (1100-1500) – A HISTORICAL SURVEY

The Orient and the Medieval West:

The Orient is the birthplace of all the major religions. It has been the seat of many cultures, languages and civilizations. Islam was the last major faith to be born there. A large number of people converted to Islam in the Roman and Mediterranean regions. Islam reached distant areas in Western Europe. The Orient went on progressing to reach the zenith of cultural, intellectual and spiritual development. Muslims achieved power, wealth and knowledge.

However, the picture of Islam in the Medieval Western minds was mainly under the influence of irresponsible reports from chroniclers and other fanatic propagandists. Norman Daniel informs that 'St. John of Damascus was the real founder of the Christian tradition towards Arabs and Muslims as whole'.[1] He projected Islam as a Christian heresy, the last and greatest of the heresies. He opposed the spread of Islam, which had its appeal in Europe. Daniel explains how Western prejudice against Islam and the Muslims developed:

> By misapprehension and misrepresentation an idea of the beliefs and practices of one society can pass into the accepted myths of another society in a form

> so distorted that its relation to the original facts is sometimes barely discernible. Doctrines that are the expression of the spiritual outlook of an enemy are interpreted ungenerously and with prejudice, and even facts are modified - and in good faith - to suit the interpretation.[2]

The Church as an important institution in the European societies adopted St. John's ideas and passed on the same to the public. For example, he mistranslated the word *'Allah Akabar'* (God is the greatest) of the Islamic call of prayers to mean God and the Aphrodite's star, presumably the planet Venus. He denigrated the Muslim connection with the Black Stone in the corner of Kaaba, which Muslims kiss as pilgrims, as the carved head of Aphrodite.[3] Later on, Crusades were fought for restoring Jerusalem and the wooden cross from the hands of Muslims. The English were enrolled in the Christian armies. King Richard I (1157-1199) led the Third Crusade from England to Acre, Palestine.[4]

It was by travel that the West learnt more about Islam and Muslims. St. Willibald (700-786) is the first English traveller to Arabia, particularly Palestine.[5] Although he reported about the Orient positively, the flood of misrepresentation was at its height in the Middle Ages. Pilgrims spoke of the ill-treatment at the hands of Bedouins whom pilgrims took as representative of all other Muslims.

Zen, John Cabot, Pero de Covilha, Von Harff, Da Silveira, Da Quadra and later Francisco Alvarez undertook travel to Arabia and the Islamic world.[6] They described Oriental cities, people, costume and customs. Yet a few errors of geographical description came from Barros, Couto, Castanheda and Correa. They claimed seeing 'Mohammed's tomb at Mecca'.[7] On the travel books published that period about the Islamic world, Naji B. Oueijan comments:

> Travel books also helped popularize the false image of Islam and the Orient. *The Travels of Sir John Mandeville* in the fourteenth century included a highly imaginative account of Mohammed's life and the doctrines of Islam, which was supposed to be full of error and prejudice against Christendom. For example, Mandeville explains that the Prophet Mohammed prohibited the drinking of wine after he had slaughtered a Christian hermit while being drunk.[8]

Samuel C. Chew concludes that Mandeville's alleged travels to the Holy Land and to other distant countries in Asia and Africa were greater part of his readings of Medieval geographies and histories, which were highly imaginative and subjective. On his journey he meets men whose heads grow beneath their shoulders and Ethiopians with one large foot, and he visits palaces with miraculous settings and magical water.[9]

Marco Polo's travels to the land of the Mongol in the Orient furnished the Medieval West with exotic and legendary accounts of the Oriental setting and the stories that faced the traveller when he was on his journey to the palace of Kublai Khan, the Mongol emperor.[10]

With the Crusades a new era opened up. The legendary opulence, which was traditionally ascribed to the Oriental people, was amazing for Western public. The tolerance of Saladin surprised Europeans much. They admirably recorded accounts of his character. They describe him in epithets, distinctly of the Quranic language as 'Lord most merciful, just and wise and his religion as better than any other'.[11]

As pointed out by Dorothee Metlitzki, the Crusades resulted in 'the Arab influence on a wide range of Frankish activities - on military techniques, on vocabulary, on food, clothing and ornamentation'.[12] Prutz aptly remarks:

> The Crusades were the one factor in the development of Europe during the two centuries between 1100-1300... Crusades helped to produce the new Europe to the Age of the Renaissance, the Age of Discovery and the Age of Reformation.[13]

Spain benefitted much from its interaction with Orient. By that the time, people spoke Arabic and the Christian Spanish youths composed poetry in Arabic. R.W. Southern reports that, in that age,

'Spaniards despised the Christian literature as unworthy of attention; they had forgotten their language'.[14] Spain was 'a cultural transplant on European soil, and a natural bridge between the East and the West ... [Muslim Spain] served as an agent for transmitting basically Eastern ideas'.[15]

Muslims through Spain and Sicily redirected the Arab stream of knowledge into the West. The Islamic world had tremendous influence on Europe in sciences, arts, and music.[16] C. H. Hakins calls it 'the Renaissance of the Twelfth Century'.[17] Many English students graduated from schools and universities of Muslim Spain. Among them were famous scholars as Roger Bacon (1214-92), William of Malmesburg (1090-1143), John of Salisbury (1115-1180), Thomas of Erceldoune (1220-1297), Mathew Paris (1195-1259) and Ranulf Higden (1300-1364).[18] The journey of the first known Arabist Briton known as John Erigena (810-877) from Spain to Avicenna's birthplace in Bukhara in Central Asia, is full of admiration for the work of the multi-faceted scholar, Avicenna who taught the world the philosophy of Aristotle.[19]

The Church Council in Vienna in 1312 established a series of chairs in Arabic, Greek, Hebrew, and Turkish languages.[20] It was the beginning of Oriental studies in order to examine everything that could serve European societies. In the early ninth century, Charlemagne, the king of the last Byzantine empire, instructed

specialists to translate principal Arabic books into Latin for the use of the people in the various provinces of his empire.[21] University of Cambridge earmarked a chair for Arabic in 1632 and University of Oxford in 1636.[22]

Translation was the first major step in the scholarly transmission of Oriental studies to Europe. Medical works in the early Latin translation, including a thirteenth century copy of the *Liber vegalis* of Haly (Ali Ibn al-Abbas), translated by Stephen of Antioch in 1127.[23] Thompson in his book *The Medieval Library* (1939), informs that 'those translations of a thirteenth century collection of Aristotle's works were numerous in Arabic and Latin texts side by side'.[24] Raymond Schwab believes that scholarship had been transmitted into European schools by Islam up to the time limited to the narrow Greco-Latin of the Renaissance.[25]

The Italian Pope Gerbet (940-1003) entered mosques in Baghdad to study and write works that were compiled about the philosophy of Avicenna and Averroes, and science of Razi and Haly. In 999 Gerbet was elected the chief Pope in Rome. R.W. Southern praises him for his works, which 'were one of the agents in the breaking down the intellectual barriers between Muslims and Christendom'. Southern, moreover, underscores the point that 'when his works were forgotten, Islam pressed more menacingly on

Western Europe in 1660 than it had done eight hundred years ago'.[27]

Under the supervision of the Abbot of Cluny, Peter the Venerable, the English scholar, Robert of Ketton translated *The Holy Quran* into Latin in 1143.[28] With this translation, Europe had for the first time a scholarly tool for study of Islam at large. Abbot of Cluny and Mathew Paris tried to point out the weakness of Islam, as it does not allow the humanitarian voice.[29] Roger Bacon provided some accounts of Islamic theology. For example, one of his descriptions is about the journey of the Prophet Muhammad through heavens. This story had great influence on the plot of Dante's *The Divine Comedy*.[30] W. Montgomery Watt indicates that the Christian writers created an image of Islam that was in many respects derogatory.[31]

Medieval Literature

In the early ages the Spanish colleges of Cordova, Seville, and Toledo, and also the scholars of Italy, France, Germany and England, drank from the fountain of Oriental literature. Arabs made huge influence on the early stage of Spanish literature. The Oriental element is not nominal in the heritage of Spanish literature but it is part of Spanish classic works such as in the national epic of Castille, the 'Poem of my Cid', which has the form of a *Chanson de Geste* (1140).[32] The hero 'Cid' is a Muslim Arab Syed (master). Petrus

Alfonsi, a Spanish Jew who was baptized and whose godfather was Alfonso III, introduced Indian fable tales into Spanish in a collection of stories known as *Disciplina Clericalis* (1120).[33]

The Spanish translation of the 'Indian Tales' of *Calila and Dimna* made directly from the Arabic text in 1251. [34] In England Thomas North's *Moral Philosophy of Doni* (1570) was the first best English version. The fascination with these animal fables is reflected in dramatic works such as Massinger's *The Guardian* (1633). [35]

The English romance of *The Seven Sages of Rome* (Sindibad or Sendebar) was translated from the Arabic for the Infante Don Fadrique in 1253 under the title of *Libro de los Engannos e' Asayamientos de las Mujeres* (Book of the Wiles and Deceptions of Women).[36] The oddly-named *Libro de los gatos* (Book of Cats) is derived from an Arabic source into the *Narrations* of the English Monk, Odo of Cheriton.[37]

Medieval English poets were exposed to the literary influence of the translations from Arabic in the use of scientific imagery. Special mention may be made of the poem *The Owl and the Nightingale*, composed between 1186 and 1216.[38] In Dorothee Metlizki's words, 'the interests that led the English scholar to Arabian learning are discernible in the poem in two areas: astrology and Galenic Medieval thought. Each is represented by the activity of an English translator from the Arabic'.[39]

The great Spanish play, *La vida es Sueno* (Life is a Dream) is the story of Christopher Sly in his plays *The Taming of the Shrew* and *The Sleeper Wakened.* The stories are all in the *Thousand and one Nights*, known also as *Arabian Nights*.[40] *Arabian Nights* contains hundreds of stories, which have drawn the attraction of the world. Peter Alexander brings out the resemblance between Sly's *The Taming of the Shrew* and Shakespeare's. Alexander asserts that a Latin version of the story was known in Shakespeare's England.[41]

The Spanish Jew, Cavallero Cifar was an admirer of Oriental material. He expressed tremendous admiration for the Arabic epic *Maqamat*. H.A.R. Gibb, like J.B. Trend, holds that *Historia del Cavallero Cifar* (1335) contains the adventures of Ribaldo - the first Spanish *Picaro* - an episode from the Oriental origin adventures of the Arabian character *Juha*, who is also a character in *Arabian Nights*.[42]

The British Orientalist H.R.A. Gibb points out that Boccaccio had derived his Oriental stories in *Decamerone* from many Oriental sources, including *Arabian Nights*.[43] These stories entered deeply into literatures of Europe.

The French Medieval and oral poetry *Chansons de Geste,* such as *Le Chanson de Roland, Aliscans* and *Le Roman de Mahomet* are important sources for studying the image of Islam. All the poems are heroic, mainly written for entertaining the public. However, they bore

great influence on English literature. The image of the Orient is based on the influence exercised by Anglo-Norman crusading Church. It reveals the negative view of the Orient under Islam, representing the Orient as a land of hostility and Muslims as agents of evil. As pointed out by Benda Deen Schildgen, Alexandre du Pout's *Le Roman de Mahomet* (1258) identifies the Prophet Muhammad as 'a diabolical figure who helped by the training of a pious hermit, would destroy Jesus's law in favour of his own evil law'.[44] Norman Daniel remarks that: 'the Saracen religion in the *Songs* relates to actual facts about Islam in the same way as distorting mirror twists a real object into unrecognizable travesty'. [45] These *Songs* represent a vitriolic and narrow-minded prejudice that betrays little knowledge of Islam found in the Medieval ages.

This negative attitude also appears in Medieval drama. For example, in the Towneley Crucifixion play, the soldiers who crucified Christ invoke 'Mahowne' as if they were Muslims and not Romans.[46] This prejudice arose out of Crusade propaganda, while the *Chansons de Geste* stirred up war passion against Muslims.

The earlier Middle English romances, as for example, *Beues of Hamtoun* or *The Sowdone of Babylone* deal with Muslims and the Islamic world. In the words of Dorothee Metlitizki, 'they are essentially vehicles of fanatical propaganda in which the moral of chivalry is subservient to the requirements of religion, politics and ideology.

Pagans are wrong and Christians are right whatever they do... They are primarily concerned with one basic theme, the war of Christianity against Islam'.[47] Embracing the Christian theme, the thirteenth century Romance *Floris and Blancheflur* is permeated with Oriental material. Nevertheless, this and other romances of that period abound in negative stereotypes of Oriental people, describing them as pagans and the Prophet Muhammad as an impostor.[48]

Piers Plowman was a work of great popularity during the English Medieval period written by William Langland (1330-1386). The poem refers to Muhammad as a cardinal who fled from Rome after he had failed to become a pope; he revolted against Christianity in Arabia to become the prophet of Islam.[49] Langland appears to have been prompted by the same motives in depicting the Prophet as a Christian heretic, abusing the power of the Holy Ghost. In the *Piers Plowman*, Langland has also deformed Muhammad as a false god and as an idol in another vision.

Chaucer, the father of English literature, draws upon Oriental material. For example, his Oriental astrolabe linked with his treatise written for his son, is in the possession of Merton College Library, London. Muslim mariners invented the first astrolabe. University of Oxford possesses the earliest dated instrument, which was made in 984 by Ahmed and Mahmud, sons of Ibrahim the astrolabist of Isphahan, Iran.[50] Chaucer hails the achievements made in all the

fields by the Orientals. For instance, he refers to the adopting of the Oriental numbers in *The Squire's Tale*.[51]

The Sultan of Syria in *The Man of Law's Tale* is perhaps the most refined Oriental character in romance literature. He hears of Constance's beauty from merchants, who usually supply him with 'tigdyngs of sondry regne'. At the mere report of her excellent beauty, the Sultan falls madly in love with her. He summons his privy council, and commissions them to ease his heart by devising a plan that should obtain for him the hand of the princess.[52] The theme of this *Tale* is in Kyd's play *Soliman and Perseda* (1588), and Peele's *Turkish Mahomet* (1594). The two Sultans fall in love with Greek Christian ladies. Chaucer's Sultan overrules the objection of his men who conclude that no Christian would wed his daughter with a follower of 'sure laws sweet that us taught by Mahoun, prophet'. Sultan's passion for Constance proves tragic and he pays for it with his life.

The same theme recurs in *The Kyng of Jars* and *Le Bone Florence of Rome* (fourteenth century). When the Sultan of Damascus learns the disappointing news that the Christian king would never wed his daughter to him, the Sultan determines to prove himself as a villain. He, therefore, summons formidable armies to carry out his threats to destroy her father's lands and their inhabitants.[53]

The image of the Orient in Chaucer's works is represented positively as well. For, he admiringly speaks of several Muslim philosophers such as Averroes [(Abu Al-Walid Ibn Rushd (1126-1198)], Avicenna [Ibn Sina (980-1037)], Haly[Ali Ibn Abbas (d.994)], and Razi [Abu Baker al-Razi (850-924)] in the 'General Prologue' and in *The Pardoner's Tale,* and Argus [al- Khwarizmi (780-850)] in *Book of the Duchess* (435), and Alchabitius [Abd al-Aziz (c.960)] in *Astrolabe* (1,8,13), Alocen [Ibn al-Haytham (965-1039)] in *The Squire's Tale* (232), and Azrachel [al-Zarqali (1029-1087)] in *Astrolabe* (2,45,2).[54] Moreover, in Chaucer's *Canterbury Tales*, *The Squire's Tale* is set at Sarray in the Islamic world. The town was a prosperous commercial center in Tartary founded by the Central Asian ruler, Bantu Khan.

John Lydgate's epic, *The Fall of Princes* (c.1440) contains a detailed account of the life of the Prophet Muhammad. It is based on Boccaccio's *De Casibus Illustrium Virorum.*[55] Lydgate's perspective is manifest in the subtitle of the poem: "Off Machomet the fals prophet and how he beying dronke devoured among swyn".[56] The point of the low connections of Muhammad has been repeated by later writers until, in the Renaissance period, it was alleged that his mother was Jewish.[57] John Gower's *Canfessio Amantis*, however, speaks of Saracens in conciliatory terms. [58]

G.M. Trevelyan in his *English Social History* (1944) points out that 'wicked kings who wore a turban and swore by Mahound' were represented in contemporary dress symbolically to indicate their status in England theatre.[59]

The *dramatis personae* of the Medieval drama include Oriental characters. They entertained the Medieval audience with their Oriental costume such as robes and the grotesque Muslim head dress. The turban was most delightful coloured species of flowers such as tulip. Certain designs and colours were used to represent the Oriental tradition in the cycle plays.[60] More significantly, it points to the popularity of Oriental costume. It was a tendency among the Medievals to see the Saracens not only as a religious enemy but also as a natural ally to the Jews.

This tendency may best be seen in the treatment of such important villains as Herod, Pilate, the Pharaohs and the various pagan kings and queens. For example, Goldsmith wrote seven Digby Plays in the fourteenth century. He represented Herod as a wicked Muslim, taking oath by Muhammad in *The Coming of the Three Kings to Herod* and *King Herod*.[61] Herod is the typical evil character in Medieval literature. Thomas Moore's *History of Richard II*, holds that the villainous despots of Medieval drama were commonly referred to as sultans.[62]

The lack of accurate knowledge about Islam appears in the dramatists' attempts to represent some forms of Muslim religious rituals. For example, Herod in *The Digby Plays* prays on his death-bed in line with the Christian religious practice, though with a slight difference, the name of Christ is replaced by that of Muhammad:

> My lord Mahound I pray the with hert enteer,
>
> Take my soule into thy hande,
>
> For I fele be my hert I shall dey evyn heer.[63]

The representation of Prophet Muhammad as an idol was a popular tradition. The play *Mary Magdalene* depicts a Muslim sultan offering Islamic rituals and prayers to a brazen head.[64] The head begins to shake and quake, and furthermore, the idol introduces himself as Muhammad. The idol gives false instructions and prophecies to its followers. Muhammad also appears in Skelton's lost play, *The Nigromansir* (1505). Thomas Warton maintains that 'Muhammad is grouped with such figures as Herod, Judas and Pilate, all of whom Skelton consigns to Hell'.[65]

The name of Muhammad appears in numerous dramatic scenes, though his presence in Medieval plays is rare. In *The Play of Wyt and Science* and *The Play of the Holy Sacrament*, villains swear by 'almighty Machomet' or 'by Mahownde's nose'.[66] In the crucifixion episode of *The Townely Plays*, one of Christ's tormentors alludes to the relationship between Christ and Mohammedanism.

Oriental characters preach from then onwards 'Jesus shall with all his mawmentry/ No longere vs be tell'. [67] No less than entertaining is the reference in *The York Mysteries,* where a character, Caiphas, accuses Christ of performing miraculous curses through the help of Muhammad himself: 'All this makes he by the myghtis of Mahounde'.[68] This antipathy towards Muslims and Islam provided entertainment for crowds, though it reflects their ignorant repetition of the age-old calumnies against a hated foe.

The end of the Medieval Ages coincided with the fall of Constantinople at the hands of Sultan Mahomet II (1432-1481) and his Turkish army in 1453. Those in the town embraced Islam in huge numbers and the city became the capital of Turkey. The West's fascination with as well as hostility towards the Ottoman Turkey surfaces sharply in the literary works of Elizabethan period, which are studied in the next chapter.

NOTES

1. Norman Daniel, *Islam and The West* (Edinburgh: Edinburgh University Press, 1966), p. 3.
2. *Ibid,* p. 2.
3. C.F. Beckingham, *Between Islam and Christendom: Travellers, Facts and Legends in The Middle Ages and The Renaissance* (London: Variorum Reprints, 1983), p. 607.
4. Dhia A.H. Aljubouri, *The Medieval Idea of the Saracens, as illustrated in English Literature, Spectacle and Sport*, Unpublished Ph.D. Thesis (Leicester: University of Leicester, 1972), p. 120.
5. *Ibid,* p.36.
6. Beckingham, *op cit, Travels* ix-xii.
7. *Ibid, Travel* xi, p. 158.
8. Naji B. Oueijan, *The Progress of An Image: The East in English Literature* (New York: Peter Lang, 1996), pp. 11-12.
9. Samuel C. Chew, *The Crescent and The Rose: Islam and England During Renaissance* (New York: Oxford University Press, 1937), pp. 8-14.
10. Oueijan, op.cit, p. 12.
11. Daniel, *op cit,* p. 199.
12. A.R. Kidwai, *The Crescent and The Cross: Image of the Orient in English Literature* Up to 1832 (Aligarh: Aligarh Muslim University Press, 1997), p. 4.
13. Ernest Baker, 'The Crusades', in Thomas Arnold and Alfred Guilaume, *The Legacy of Islam* (Oxford: Oxford University Press), p.51.

14. R.W. Southern, *The Western Views of Islam in The Middle Ages* (Cambridge, Massachusetts: Harvard University Press, 1978), p. 21.
15. *Ibid.*
16. Some of these works are:
    Donald Campbell, *Arabian Medicine and Its Influence on the Middle Ages* (London, 1926).
    H.G. Farmer, *Historical Facts for The Arabian Musical Influence* (London, 1930).
    A.A. Dionisius and R. Hitchcock (eds.), *The Arab Influence in Medieval Europe* (Reading, 1994).
    J.T. Monroe, *Islam and The Arabs in Spanish Scholarship* (Leiden, 1970).
    R.A. Jairazbhoy, *Oriental Influence in Western Art* (New York, 1965).
17. Kidwai, *op cit,* p. 3.
18. W. Montgomery Watt, *The Influence of Islam on Medieval Europe* (Edinburgh: Edinburgh University Press, 1972), pp. 58 and 60-70.
19. Muneer Al-Balabki, 'Biographical Names,' in *Al-Mawarid English-Arabic Dictionary* (Beirut: Dar Al-Malaeen, 1992), p. 30.
20. Mustapha Asiba'ay, *Al-Isteshraq Wa Al-Musteshriqeen* (Arabic) (Kuwait: Dar Al-Bayan, 1968), p. 22.
21. Andrew Crichton, *History of Arabia And Its People* (London: T. Nelson, 1852), p. 436.
22. Oueijan, *op cit,* p. 20.
23. James Westfall Thompson, *The Medieval Library* (Chicago: Chicago University Press, 1939), p. 203.
24. *Ibid.*

25. Edward Said, *Orientalism* (New York: Vintage, 1979), p.77.
26. Asiba'ay, *op cit,* p.22.
27. Southern, *op cit,* p. 12.
28. Daniel, *op cit,* p. 58.
29. Southern, *op cit,* pp. 37-38.
30. *Ibid.* pp. 54-58; see also Miguel Asin, *Islam and The Divine Comedy* (New Delhi: Goodword, 2001)
31. W. M. Watt, *The Influence of Islam on Medieval Europe* (Edinburgh: Edinburgh University Press, 1972), p.1.
32. J.B. Trend, 'Spain and Portugal,' in Arnold, *Legacy, op cit,* p. 29.
33. H.A.R. Gibb, 'Literature,' in Arnold, *Legacy, op cit,* p. 195.
34. *Ibid.* p. 196.
35. *Ibid.*
36. Trend, *op cit,* p. 195.
37. *Ibid.*
38. Dorothee Metlitzki, *The Matter of Araby in Medieval England* (New Haven and London: Yale University Press, 1977), p. 56.
39. *Ibid.*
40. Trend, *op cit,* p. 31; see also Farook Sa'ad, *Min Wahi Alif Layla Wa Layla* (Arabic) (Beirut: Al-Maktaba Al-Ahliya, 1962), p.74.
41. Peter Alexander, in his "Introduction' to *The Taming of the Shrew*, William Shakespeare, *The Complete Works* (London: Coliins, 1998).
42. Trend, *op cit,* p. 37 and Gibb, *op cit,* p. 197; compare J.L. Barnoll (ed.) *The Revels History of Drama in English*, *Vol. III, 1576-1613* (London: Methuen, 1975), p. 309.
43. Gibb, *op cit,* p. 193; see also Sa'ad, *op cit,* p. 74

44. Brenda Deen Schildgen, *Pagans, Tartars, Moslems, and Jews in Chaucer's Canterbury Tales* (Gainesville: University Press of Florida, 2001), p. 51.
45. Norman Daniel, *Heroes And Saracens: An Interpretation of the Chansons de Geste* (Edinburgh: Edinburgh University Press, 1984), pp. 16-17; compare Ziauddin Sardar, *Orientalism* (Buckingham: Open University Press, 1999), p. 21.
46. Schildgen, *op cit,* p. 51; Aljubouri, *op cit,* p.182.
47. Kidwai, *op cit,* pp. 6-7.
48. *Ibid.*
49. Oueijan, *op cit,* p. 13.
50. A.H. Christe, 'Islamic Minor Arts and ther Influence uopon European Work,' in Arnold, *Legacy*, *op cit,* p.115.
51. *Ibid.*
52. Mohja Kahf believes that the sultan is the Sultan Orkhan who married Byzantine Princess, Theodora, in 1340, in her book *Western Representation of The Muslim Woman: From Termagant to Odalisque* (Austin: University of Texas Press, 1999), p. 44.
53. Aljubouri, *op cit,* p. 108.
54. Kidwai, *op cit,* p. 8; see also Geoffrey Chaucer, *The Prologue to The Canterbury Tales*, ed. R.T. Davies (Glasgow: Nelson Blackie, 1987), p. 51.
55. Oueijan, *op cit,* p. 11.
56. *Ibid.*
57. Byron Porter Smith, *Islam in English Literature* (New York: Caravan Books, 1977), p. 4.
58. Kidwai, *op cit,* p. 8.

59. G.M. Trevelyan, *English Social History* (New Delhi: Orient Longman, 1990), p. 89.
60. Aljubouri, *op cit,* p. 173.
61. Alexander Franklin (ed.) *Seven Miracle Plays* (Oxford: Oxford University Press, 1979), p. 99.
62. Aljubouri, *op cit,* p. 174
63. *Ibid,* p. 178.
64. Smith, *op cit,* p. 2.
65. Aljubouri, *op cit,* p. 182.
66. *Ibid.*
67. *Ibid,* p. 183.
68. Ibid.

CHAPTER – TWO

ORIENTALISM IN THE ELIZABETHAN PERIOD

Travellers

By the close of the sixteenth and the beginning of seventeenth centuries, travel increased much in England. Shakespeare alludes to the same: 'home-keeping youth hath ever homely wit'.[1] Jonson echoes the same view in quipping that 'a man is nobody till he has travelled'.[2] Rosalind describes Monsieur's dress as 'strange suits,' in *As You Like It*.[3] Merchants encouraged this growing trend which increased their business. This eventually created a group of merchant travellers in England.

The Oriental lands were the destination of many British travellers and merchant travellers. By the end of the sixteenth century, Britons flourished, pursuing different missions and divergent careers. In 1589, Hakluyt proudly dedicated to Walesingham the first edition of his *Voyages:*

> Which of the kings of this land before her Majesty, had their banners ever seen in the Caspian Sea? Which of them hath ever dealt with the Emperor of Persia as her Majesty hath done, and obtained for her merchants large and loving privileges? Who ever saw, before this regiment, an English Ligier in the stately porch of the Grand Signor at Constantinople? Who ever found English Consuls and Agents at

> Tripoli in Syria, at Aleppo, at Babylon, at Bakara, and, which is more, who ever heard of Englishmen at Goa before now? ... and last of all return home richly laden with the commodities of China, as the subject of this now flourishing monarch have done?[4]

Samuel C. Chew notes that Hakluyt supplied the Elizabethans with an abundance of information, in the main astonishingly accurate, on the customs, manners, laws, religion, government, literature, history, warfare, wealth, cattle, virtuals and superstitions of the Oriental peoples.[5] Sherley's journey on January 17, 1624 to the Orient was 'a noble attempt to go meete the suune'.[6]

The English Oriental library contains both the variety and bulk of books and plays. They contain many images of the Orient - its history, culture, costume, religion, customs, etc. Richard Knolles dished out his popular book *The General History of the Turks* in 1603. Prior to it, there were many books such as Peter Aston's *A Short Treatise upon the Turks Chronicles* (1564), H.M. of Jean due Dec's *History of the Great Emperor Tamerlane* (1597) which served as a source of Marlowe's *Tamburlaine The Great* (1598), Pope Pius II's *Asia Europaeque Elegantissima description* (1534), Donado da Lezze's *History Turchesca* (1513), and Hugh Gough's *Of-spring of the House of Ottomans* (1553) that had brought much information about the Turkish warfare and military establishment. These works

inspired many men of letters in the second half of the sixteenth century and the beginning of the seventeenth century.

Mandeville's *Travels* (1568), was the most popular and influential of all travel books. It has a special place in Elizabethan image of the Orient. It embarks upon an extensive description of the Orient. The first part deals with many aspects of the Near East and Islam in particular. The second part focuses on India and the lands beyond China: 'the contress and yles that ben beyonde the londe of cathai'.[7] The first part presents some sympathetic account of Islam with much authenticity. He concludes that for all the affinity between Christianity and Islam, the two great religions differ fundamentally on one point, that is Christ's death.[8]

Elizabethan playwrights were in touch with media, books and treatises published and sold in market. Dramatists read what was new. For example, when the Witch in *Macbeth* (1.3.7) refers to captain of Tiger who has gone 'to Aleppo'. The image of the Newberry's expedition left England in February 1583, comes to mind the historical event recorded in Hakluyt's *Voyages.*[9] Samuel C. Chew identifies the evidence that Shakespeare had read the narrative of Hakluyt, therefore he exploited it.[10] Fletcher's expression in *The Knight of Malta* (v.i): 'I would not, for Aleppo,' is an equivalent to Shakespeare's use of the same material.[11]

Travel literature was one of the chief influences at work in Shakespeare's time. Hakluyt in his *Voyages* (1598-1600) traces that everywhere in Elizabethan literature, the impression made by the wonders told by the sailors and captains who explored and fought from the North Pole to the Southern seas.[12] Captain Basco, a Greek traveller in Marlowe's *The Jew of Malta,* speaks about encounters between Greek and Turkish fleet. He comes to Malta with 'Turks and African Moors' as slaves.[13]

Marlowe made allusions to Mediterranean travellers, pirates and galley slaves. They might probably include many English captains and slaves, and even some Turks. Elizabethan playwrights present the Turkish empire in many plays. Their understanding of Turkish culture was superficial, without any deep perceptions that could help them attain any real understanding.

Shakespeare refers to types of travel, making young Britons become all the vogue-followers. William Harrison, an Elizabethan merchant traveller, records that 'the notorious mutability of the English is seen in their changing fashions: Spanish one day, French or German another, and 'by and by the Turkish manner is generally best liked of'.[14] He observes that even the beard-cut adopted from the alien culture in his reference to 'some Englishmen are shaven from the chin like those of Turks'.[15]

The Oriental People in the Elizabethan Travels

'Chaucer says that the merchants are the fathers of tidings and tales and that the wallets of shipmen and pilgrims are full of lies'.[16] Sir Robert Sherley describes Turks as being modern and great leaders of the world, with universal traits that led to the vogue for the Orient in Europe.[17] Despite this view, bitter prejudice appears in Sir Thomas Sherley's *Discourse of The Turks* (1617) as he refers to Turks as pagans, infidels, sodomites, liars, drunkards, proud, scornful and cruel.[18] Likewise, Marlowe speaks of Islam as the faith only of the Turks: the Turkish Quran, Turkish law, and Turks' Muhammad, etc. Marlowe's allusions depict conservative Muslims whose religion forbids them many things.

The credibility of travellers' reports came in for criticism. The Elizabethan travellers were not trusted because of their proclivity for telling lies. Jonson describes them as 'cheaper than a beggar,' in *Cynthia's Revel* (1.3.99). Dekker criticizes some travelers in *The Seven Deadly Sinnes of London* (1606) saying: 'Thou art no traveller... the habit of lying, therefore, will not become the cast it off'.[19] When Antonio says in *The Tempest* that 'Travellers ne'er did lie, though fools at home condemn them', it might mean that adventurers always face the risk in travels (3.3.26).

One cannot believe in such strange and fearful monsters, grotesque parodies of human beings as living with more then one head in the wild East:

> [People] have but one foote, and that so great when they lye down on theyr backes and would keep them from the sunne, the shadow of that only legge doth confront them.[20]

Such reports are found in travellers' books. The dog-headed race is another striking piece of information introduced in *The History of Cynocephali* (1577), a lost play. Shakespeare re-echoes the description of such people when Othello speaks of his personal experiences and stories in his travels in the East.[21] He tells Desdemona about:

> The Cannibals that each other eat,
>
> The Anthropophagi, and men whose heads,
>
> Do grow beneath their shoulders.
>
> (*Othello*, 1.3.142-144)

Normal Daniel comments on the Elizabethan travellers:

> They easily confused what they saw, what they were told and what they had long ago read in books. Most travellers of the seventeenth century added practical observations of their own, they based their accounts of Islam as religion, not their own direct experience, but on the tradition inherited from the Medieval West.[22]

Islam has a divine message of freedom for societies, without any distinction of race or class. Turks showed many advantages to Englishmen who preferred to convert to Islam. Those Britons were of different classes. Seamen who were captured by Muslims, chose to embrace Islam after observing life in Muslim societies and contrasting it with the life in Britain.[23] The play *A Christian Turn'd Turk* (1612) is the story of Captain Ward who has been converted and becomes politically a pro-Turk. Therefore, the expression 'Turn a Turk' was frequently used in Elizabethan literature.

Diplomatic Ties with Turkey

After one hundred and twenty-five years of the fall of Constantinople the British monarch decided to break the ice over the frozen diplomatic relations with the Ottoman empire. Queen Elizabeth I realized that her national interests demanded mutual links with Turkey, the then supreme power of the world. The English agent, William Harborne was sent in 1575 to the Turkish court.[24] In 1599, an English Embassy was opened in Persia under Sir Robert Sherley, perhaps the most illustrious of Elizabethan travellers.[25] Sir Edmund Hogan was sent to the Prince of Morocco.[26] Elizabethans did not shun from forging links with Muslims whom they hated. Their friendship with Oriental states brought them much success in many fields of partnership. For example, it allowed and regularized English trade with Eastern ports. British agents kept on coming to

Constantinople. In 1593 Edward Barton succeeded Harborne. The result was the first new commercial organization. Elizabethans attended the inauguration of the Eastern Company Levant (1600) with Phoenix and Tiger ships sent to the Middle East.[27] Sir Thomas Roe was sent as James I's ambassador and company agent at the court of Mogul empire in India.[28]

S.M. Stern in his survey *Oriental Studies III* relates about the three letters from the Ottoman Sultana Safiya to Queen Elizabeth, indicating mutual respect, greetings and friendship between the two Queens, with allusions to royal gifts of female costume, jewels, robes, girdles, sleeves, various handkerchief, crown of pearls and rubies sent by Sultana Safiya in 1593.[29] Queen Elizabeth acknowledged the gifts. She sent her presents to the Sultana in 1599 through the royal agent, Richard Wrug.[30]

The Turkish agent arrived in London in 1607. The Queen warmly welcomed Bashaw Mustapha. He left England with generous gifts for the Ottoman Sultan.[31] The throne of Barbary had kept on good and constructive relations with the British monarch. As Jonathan Bate suggests, the image of the Moor, Muly Mahamet, is echoed in the presentation of Muly Mahomet and Othello in Peele's *Battle of Alcazar in Barbary* (1598) and Shakespeare's *Othello* (1607).[32] Abdelmelec was historically called Muly Mahamet whose ambassador, Abd el-Uahed Ben Massaood, visited the Elizabethan

court in 1600, in order to explore the possibility of forming an alliance to conquer Spain with a combination of the English navy and African troops.[33]

The Englishmen of that day used to go to Porte for business or tourism. Puntarvolo, a traveller in Ben Jonson's *Every Man Out Of His Humour* (1658), announces that he does 'intend... to travel [and] determine to put forth... the Turk's Court in Constantinople' (2.3.245).

R.W. Southern has found that the growing wealth of Europe and the slow decline of the great Turkish empire made a rise of more secular outlook on the world and particularly on Elizabethans.[34] England upgraded ties and mutual cooperation in military establishment. The English fought side by side with the Turkish armies against European countries. The English ambassador William Harborne accompanied the Turkish Sultan Amurath (Murad) III (1574-1595) on a military campaign.[35] Many Europeans and Englishmen converted to Islam in the Elizabethan period. The Islam of Benjamin Bishop, the English ambassador in Egypt in 1606, in an instance of some educated, wealthy and successful persons of Elizabethan elite who took an interest in Islam as a religion.[36]

Paintings

There are paintings by the Orientalist painters. Kidwai remarks that Lucas van Leyden's 'Daughters of Lot' of the late fifteenth century is perhaps the first European painting with a distinct Oriental imagery. The fall of Constantinople in 1453 brought the Oriental element to the European knowledge. The Oriental conqueror's dress, arms and architecture evoked admiration. Van Dyck painted Sir Robert Sherley as an Oriental with enormous turban, like Turks, in order to heighten the effect of being a wealthy person. Franscesco Guardi has to his credit some forty-six paintings on Turkish life.[37] Italian artists like Genetile Bellini (1443-1516) portrayed Turkish Sultan Muhammad II.[38]

Image of the Orient in the Elizabethan Drama

The Orient was almost a European invention. It had been through ages as a location of fiction, exotic beings, haunting memories and landscape with the visitors' remarkable experiences. Elizabethan writers drew on topographic maps in their plays, with settings from Western Europe to the Orient such as in *Anthony and Cleopatra* from Rome to the Near East - Egypt; and also from Italy to Constantinople in *The Tragedy of Alphonsus*. At times the entire action takes place in the Orient as *Island Princess* in India, *The Blind Beggar of Alexandria* in Egypt, *Renegado* in Tunisia, *The Emperor of The East* in Constantinople, and *Revenge for Honour* in Arabia.

The 'militant Orient' was a recurrent image in many plays because the steady Turkish army conquered town after town in Christendom. Muslims stood on the frontier of Germany and along the southern shore of the Mediterranean to this being the case in Europe through the sixteenth and seventeenth centuries.[39] The Englishmen's response to the Turkish danger is reflected in the Elizabethan plays. In *Tamburlaine*, Marlowe speaks of a hundred and thirty Oriental kingdoms that were allied to the Turks (Part I, 3.1.5).

Turkey was a supreme military power and Elizabethans did not foresee a change in the Turkish political and military setup that could co-exist with the Christian world. Moreover, the Turks appeared to have overrun all Mediterranean seaports. Cyprus, Rhodes and Malta were on the Turkish agenda in order to control trade and sea.

The influence of the fabricated material about the Orient is evident in the popular Elizabethan drama. While the Oriental life is described with fair accuracy, many religious and cultural aspects are misrepresented and distorted. Nicholas Udall's 'Masque of Turquish Magistrates', for instance, was performed at the court of Queen Mary in 1555. It included sixteen 'men Turkes maskers' dancing with sixteen classical goddesses, and the Oriental costume used included neck cloths, girdles, tassels, and huge Turkish turbans,

bows and arrows.[40] The costume is indeed Oriental, but it is very hard to imagine Muslim Turks dancing with classical divinities. Such masques encouraged Elizabethan dramatists to appear hostile towards Islam and Muslims.

The Turkish Sultan Amurath III was an anathema to Englishmen, as his name became a byword for tyranny. Shakespeare's prejudice is linked to his outlook against the Turkish empire. Prince Harry looks down on the Turks and their Sultan. Prince Harry says:

> ...you mix your sadness with some fear,
> This is the English, not the Turkish courts;
> Not Amurath an Amurath succeeds,
> But Harry Harry.
>
> (*2 Henry IV*. 5.2.46-49)

Shakespeare was a great patriot. This is clear particularly from his historical plays and his treatment of communal sentiments. For example, such expressions are often repeated in his plays: 'Christians and heathens' or Christians against 'infidels, Moors and Turks' as in *Othello*, and *2 Henry IV,* etc. Shakespeare in *King John*, tells about Turks that they want to 'offence and scathe in Christendom' (2.1.75). Kyd says: 'millions of men, opprest with raine and scathe/ The Turkish armies did overthrow in Christendom' (*Soliman and Perseda,* 3.5.356-366). Duke of Venice specifies the

menace coming from 'the general enemy Ottoman' (*Othello*, 1.3.49).

The first adventure in Spenser's *Faerie Queene* is the encounter between the knight of the Red Cross and the 'faithless Sarazin' (I.II.12.6). The irresoluble conflict in Spenser between the Red Man and the Oriental characters is of the West and the Orient. Spenser refers to the Turkish menace to Europe:

> That had of yore ...
>
> Their Scepters stretch from East to Western shore'.
>
> (I.I 4-5)

Turks in The Elizabethan Drama

The Elizabethan playwrights represent Turks, Arabs and Moors on London stage. These Oriental characters are not necessarily homogenized as a single group, sharing a common image. Arabic culture was associated with learning and civilization, in contrast to the prevailing images of Turks and Saracens. A Barber could be 'brave' rather than 'barbarous'; George Peele's play *Battle of Alcazar in Barbary* is based on a real historical battle between Muslims and Greeks on August 4, 1578. It is also known as the battle of *El-Kaser al-Kabeer* (the great palace).[41] At the end of *Alcazar*, the evil Moor Muly Mahomet is defeated, and the throne of Barbary goes to Abdelmelec's virtuous brother.

Theatre companies produced many Oriental plays. Dekker's *The Spanish Moor's Tragedy* (1600), Rowly's *All's Lost By Lust* (1619), Mason's The *Tragedy of The Turk* (1610), and Davenpot's *The City Night Cap*, and *Lust's Dominion* or *The Luscious Queen* (1657) by a contemporary imitator of Marlowe, have the same theme as Shakespeare's *Othello.* Samuel C. Chew notes that these plays have the similar plot of a Moorish soldier of a noble family. In *The Spanish Moor's Tragedy,* Eleazer's father was King of Fez, and had been slain in a battle in which Eleazer served in the Christian army against the Turks like Othello.[42]

The Elizabethan conception of the luxury, gorgeousness, and voluptuousness of Persian life, was part of their heritage from the classical post.[43] These plays are represented by John Denham's *The Sophy* (1642), *The Tragedy of Mirza* (1647) and Sir John Suekling's *Aglaura* (1637).

The image of Turks is distorted by linking them with violence and corruption. Though love features in Kyd's *Soliman and Perseda* (1588), other plays focus on the barbarism of Orientals such as Marlowe's *Tamburlaine* (1587), *Sultan Selim* of an unknown author, Peele's *The Turkish Mahomet* (1594) Greene's *Alphonsus* (1590), Chapman's *Revenge for Honour* (1603), and *Blind Beggar of Alexandria* (1596), Greville's *Mustapha* (1606) and *Alham* (1632),

Goffe's *The Raging Turk* (1627), Massinger's *Renegado* (1624), and Boyle's *The Tragedy of Mustapha* (1665).

The Ottomans, according to William Harborne, posed a threat to the whole world.[44] This Western image became common in the whole of the Europe since the Turks controlled the world trade. Marlowe captures the horrible acts practised by the Oriental people and the pride of Turks in his plays. Purcas, a British traveller in the days of Shakespeare, says: 'The mighty Ottoman is the terror of the Christian world'.[45]

Despite the general hatred towards Turks, the stance of liberal reformists was different. Sir Thomas Moore quotes Luther's teaching of non-resistance to the Turks and darkly hints that the Lutherans would remain neutral in case of a Turkish invasion:

> And in this opinion is Luther and his followers which, among their other heresies, hold for a plain conclusion, that it is not lawful to any Christian man to fight against the Turk... though he comes into Christendom with a great army and labour to destroy all... And if the Turk happens to come in, it is little doubt whose part they will take, and that Christian people be like to find none so cruel Turks as they.[46]

Marlowe presents another view when he projects Tamburlaine with an extreme prejudice against the Turks. Chew believes that 'it reveals many reactions of a popular resentment at a time when the

depredations of Muslim pirates against English trade had reached an unparalleled height of bold insolence'.[47] Samuel C. Chew finds '[in Goffe's] *The Raging Turk or Bajazet the Second* (1631) 'scenes of extravagant cruelty got down only to amalgamate scattered episodes from various reigns which found in Knolle's *The General History of the Turks* (1603).[48] Another instance of hostility is pronounced by Basco, who reaches Malta with Turkish and African Moorish slaves. He says to the Governor of Malta in Marlowe's *The Jew of Malta*:

> My Lord, remember that to Europe's shame,
> The Christian Isle of Rhodes, from whence you came,
> Was lately lost, and you were stated here,
> To be at deadly enmity with Turks.
>
> (2.2.30-33)

The Governor responds describing his enemies: 'barbarous misbelieving Turks' (2.2.38). Othello reminds Venetians of the day when he killed 'a malignant turbaned Turk' 'in Aleppo' as the latter was beating a Venetian and traduced the state (*Othello* 5.2.364-367).

The present study investigates the approaches of Marlowe, Shakespeare and Jonson to the Oriental material in their dramatic works. An attempt is made in the following chapters about their representation of the Oriental landscape, diction, and characters. The legendary Tartarian Timur (1336-1405) is represented in

Marlowe's *Tamburlaine* Part I and mostly developed in Part II. The plot of *The Jew of Malta* starts with tribute payment by Malta to the Turkish state. The Turkish siege of Malta in 1565 had failed. However, the unsuccessful Turkish attack was a theme in several plays. Shakespeare takes up a fictional Turkish attack on Cyprus to create Othello, the Moor. The historical fact in Shakespeare's mind was that the Turkish fleet had captured Rhodes.[49] In *Macbeth* Shakespeare describes the 'perfumes of Arabia' (5.1.66), which points to Shakespeare's acquaintance with the Arab way of life. Ben Jonson employs many Arabic scientific terms in *The Alchemist*.

To sum up, the distinguishing features of Elizabethan literary Orientalism represent a significant advance in both the scope and range of attention and use. It is non-religious and comprises supplementary information. Far from being merely colourful or a pretext for moralizing or satirizing, it often reflects an interest in the Orient as a subject for creativity and imagination. As Louis Wann points out that 'the productions of the Oriental plays was due to the interest of the Elizabethan audience in Oriental matters'.[50] Most of these Oriental plays are tragedies because the Elizabethans considered the Orient as the domain of 'war, conquest, fratricide, lust and treachery'; this conception, says Wann, 'was more or less justified by the actual facts'.[51] And this is even more distinctly true of Marlowe, Shakespeare and Ben Jonson. The Oriental matter in

Marlowe's histories as sources, indicates that history was not then written in the scientific spirit. Shakespeare's and Ben Jonson's use of Oriental material is superficial and decorative since none of their great plays contains genuine and Oriental material. The Oriental element in the plays of Marlowe, Shakespeare and Jonson is various, subtle and insightful, which we propose to study in the following chapters.

NOTES

1. William Shakespeare, *The Complete Works of William Shakespeare*, ed. C. Symmons (London: Ramboro Books, 1993), *The Two Gentlemen of Verona* (1.1.2), p. 75.
2. Ben Jonson, *The Complete Works of Ben Jonson*, ed. H.H. Herford et al. (Oxford: Clarendon Press, 1939), *The Case Is Altered* (2.7.34).
3. William Shakespeare, *As You Like It*, ed. A. Brissenden (Oxford: Oxford University Press, 1994) (4.1.35), p. 188.
4. G.M. Trevelyan, *English Social History* (New Delhi: Orient Longman, 1990), pp. 198-199.
5. S.C. Chew, *The Crescent and The Rose: Islam and England During The Renaissance* (New York: Oxford University Press, 1937), p. 11.
6. *Ibid,* p. 324.
7. N.B. Oueijan, *The Progress of An Image: The East In English Literature* (New York: Peter Lang, 1996), pp.11-12.
8. Chew, *op cit*, p. 225.
9. William Shakespeare, *Twelfth Night*, ed. A.W. Verity (Delhi: Surjeet Publications, 1994) (5.1.64-65), pp. 67 and 129.
10. Chew, *op cit*, p. 220.
11. Ibid.
12. Walter Raleigh, *Shakespeare's England* (London: Macmillan, 1957), pp. 91, 170, and 223.
13. Christopher Marlowe, *The Complete Works of Christopher Marlowe*, Vols. I & II, ed. Fredson Bowers (Cambridge: Cambridge University Press, 1981), Vol. I, *The Jew of Malta* (2.1.9-11), p.280.

14. Chew, *op cit,* p. 30.
15. *Ibid.*
16. *Ibid,* p. 3.
17. *Ibid,* p. 178.
18. *Ibid.*
19. Chew, *op cit,* p. 4.
20. Chew, *op cit,* p. 12.
21. W.R. Elton, 'Shakespeare and The Thought of his Age', in *The Cambridge Companion to Shakespeare Studies*, ed. Stanely Wells (Cambridge: Cambridge University Press, 2000), p. 24.
22. Norman Daniel, *Islam and The West* (Edinburgh: Edinburgh University Press, 1966), p. 282.
23. Sir Thomas Arnold, *The Spread of Islam* (New Delhi: Goodword, 2000), pp. 173-175.
24. N. Daniel, *Islam, Europe and Empire* (Edinburgh: Edinburgh University Press, 1966), p. 28.
25. Chew, *op cit,* pp. 258 and 261.
26. *Ibid,* p. 104.
27. Trevelyan, *op cit,* p. 98; Chew, *op cit,* pp. 152 and 158.
28. Chew, *op cit,* p. 51.
29. S.M. Stern (ed.) *Oriental Studies III: Documents from Islamic Chanceries* (Oxford: Bruno Cassirer, 1965), pp. 119, and 149.
30. *Ibid,* p. 149.
31. Chew, *op cit,* p. 181.
32. Jonathan Bate, 'Othello and the Other: Turning Turk: The Subtleties of Shakespeare's treatment of Islam,' *The Times Literary Supplement* (October 19, 2001), p. 14.
33. Ibid; see also Bernard Harris, 'A Portrait of a Moor' in Stanley Wells and C.M.S. Alexander (eds.), *Shakespeare And Race* (Cambridge: Cambridge University Press, 2000), p. 26.

34. R.W. Southern, *The Western Views of Islam in the Medieval Ages* (Cambridge, Massachusetts: Harvard University Press, 1978), p.13.
35. Nabil Matar, *Islam in Britain*: 1558-1685 (Cambridge: Cambridge University Press, 1988), p.226; see also Chew, *op cit,* p.157.
36. *Ibid.*
37. A.R. Kidwai, *The Crescent and The Ross: Image of Orient in English Literature up to 1832* (Aligarh: Aligarh Muslim University Press, 1997), pp. 4-5.
38. William Orpen and Frank Dulter (eds.) *The Outline of Art* (London: George Newness, 1940), p. 100.
39. Edward Said, *Orientalism* (New York: Vintage Book, 1979), pp. 59-60 and 74-75.
40. Oueijan, *op cit,* p. 15; compare Chew, *op cit,* p. 456.
41. Bate, *op cit,* p. 14.
42. Chew, *op cit,* pp. 520-521.
43. *Ibid.* p. 234.
44. Daniel, *Empire*, *op cit,* p. 11.
45. Chew, *op cit,* p. 324.
46. Byron Porter Smith, *Islam in English Literature* (New York: Caravan Books, 1977), pp. 16-17; see also Chew, *op cit,* pp. 101-102.
47. Chew, *op cit,* p. 492.
48. *Ibid.*
49. Tony Bromham, *Macmillan Master Guides: Othello By William Shakespeare* (London: Macmillan, 1988), pp. 52, and 56.
50. Oueijan, *op cit,* p. 15.
51. *Ibid.*

CHAPTER – THREE

THE ORIENTAL LANDSCAPE

The British Isles are geographically so distant from the Orient that no Elizabethan playwright's visit to the East is on record. They visited the Orient only in imagination. They are seen presenting the Orientscape on the basis of some authentic books of travel and geography such as *Travels of Sir John Mandeville* (1568) Hakluyt's *Voyages* (1589).[1] A fantastic picture of the Orient appears in the plays of this period, containing images of its morality, beauty and harmony. Playwrights and their audience had a desire to see and learn about the Oriental civilization, culture, flora and fauna, opulent cities, fashion and costume. Marlowe, Shakespeare and Jonson looked upon the Orient as a world abounding in colour, fertility, scenery and wealth.

The Oriental Seas

The Arabian Sea catches the attention of Marlowe as a vast area of naval activities: 'sailing along the Oriental Sea'.[2] The significance of the use of 'Oriental' rather 'Arabian' carries the image of the mutual trade between Eastern countries as a unit in relation to the West. Marlowe draws a sea map with a suggestion about a canal project of the Suez to connect the Red Sea with the

Mediterranean, which materialized only in the nineteenth century. It could help Tamburlaine's march:

> ... into Egypt and Arabia;
>
> ... not far from Alexandria,
>
> Whereas the Terrene and the Red Sea meet,
>
> Being distant less than a hundred leagues,
>
> I meant to cut a channel to them both,
>
> That men might quickly sail to India.
>
> (Part II, 5.3.130-135)[3]

The 'Sinus Arabicus' or the Red Sea is often described as a maritime channel to Ethiopia and India.[4] In another passage, Marlowe refers to the Indian Ocean as 'the Ocean main'[5] when Bajazeth expresses his concern over Tamburlaine's ambitions of ruling over the East. Tamburlaine's threat is to reach Turkish controlling borders of Europe passing through 'The Ocean main', 'Terrene Sea', the 'Mare Major' (Red Sea) and the 'Cok-Black Sea'.[6] The description of 'Cok' or the coal is an epithet that makes the Black Sea sound much more sinister. Marlowe depended on Ortelius's map to name the Black Sea as 'the Euxine' or 'the Mare Major Sea'.[7]

The Caspian Sea in the Far East is noted for its 'cliffs of huge craggic rocks', which 'ploughs up huge furrows in Caspian Sea'.[8]

This is absorbing scenery of the Caspian which functions as a water junction between Europe and Asia.

Marlowe is captivated by African seascape and its marine borders. He describes Africa in detail - its northern and southern parts, seaports on Alexandria, Barbary, Tunisia along with the Middle Eastern ports of Aleppo, Adrian, and Hormuz, and the South African ports such as Nubia, Zanzibar and Good Hope Cape.[9] The eastern part of Africa comes into picture when his character Tamburlaine 'viewed the Ethiopian Sea, river and lakes'.[10] He describes the black continent as sandy Africa of non-fertile life.[11] The pristine coastline too, offers a contrasting diversity in the trekking itinerary.

Seaports

A large number of Oriental goods were brought to European markets in the Elizabethan age. Trade and commerce were highly developed and there was an open communication with the Orient through many channels. Seaports such as in 'Alexandria bay' or 'Lisbon, Barbary and India' were platforms for transport and selling to Europe.[12] England took its share in the economic revival. Ships found their way to the British ports.

Marlowe, like Shakespeare, refers to Eastern Indian ships laden with gold and precious stones, reaching English ports.[13] Elizabethan playwrights hold the port of Aleppo as a key trading

post on the silk route from China to Persia.[14] Marlowe's reference to the great long route of natural silk trade from China to Persia is also a channel of partnership of the Anglo-Asian relations.[15] On the other hand, the ship Tiger is reported to have embarked at Aleppo in *Macbeth* (1.3.7). Shakespeare alludes also to the British ship Phoenix in relation to this historical event in *Twelfth Night* (5.1.65). Ben Jonson hints at the establishment of English Levant Company (1600), calling it 'our Turkey Company' in *Every Man in His Humour* (1.2.73). He portrays it as a big famous organization, having many branches all over the East. The English ships utilized ports with goods and Eastern products. Sir Politic remarks on this commercial activity in *Volpone* thus:

> ... a ship,
> Newly arrived from Soria, or from,
> Any suspected part of all the Levant.
>
> (4.1.101-103)

In *The Alchemist*, Face speaks about his ship 'coming from Ormus' (Hormuz) on the Persian Gulf. The English ships going to 'fetch about the Indian Continent,' is an image of searching routes for international business.[16]

Rivers

The Elizabethans were charmed by Egypt. Marlowe proclaims 'the sun from Egypt shall rich odors bring'.[17] It is a reference to the

rise of the sun in early morning from the East to Libya. The sun could spread Egypt's gentle breeze. Aeneas in *The Tragedy of Dido* wants metaphorically to depict the scenery that brings the sweet smell of Libya. The Nile, its 'winding' and 'flowery banks' embrace the Egyptian Oriental life. [18] Its concealed source is about 'fifty-headed volga'[19] in Marlowe's geographical imagery. Barnes narrates in *The Devil Charter* (1607) 'seven worth'd was for all Nilus'.[20] The Nile is used both for exciting fancy and for gaining genuine insights into the human nature. For instance, Shakespeare expresses his fascination for it in *Antony and Cleopatra*. He recounts the ancient marvels of the mighty river. The Nile is visualized as the source of both fertility and of carrion-eating insect, harvest and deadly serpents. On hearing of Antony's marriage, Cleopatra thinks of the collapse of her empire and the resultant chaos. She says:

> Melt Egypt into Nile, and kindly creatures,
>
> Turn all to serpents!
>
> (2.5.78-79)

The Nile contains some rare creatures such as crocodiles, venomous worms[21] and serpents.[22] Marlowe describes that the sun looks 'through Nilus flowing stream/Or when the morning holds him in her arms'.[23] Shakespeare comments on the fertilizing power of the sun as 'the fire that quickens Nilus slime'.[24] 'The higher Nile swells' means the rise and the fall of the water; the flood was

observed and reported in books such as Leo Africanus's *History and Description of Africa* as translated by John Pory (1600) and Pliny's *Natural History* translated by Holland (1601).[25] The observation is described by Shakespeare 'like Nilus it disdainth bounds' with reference to its mysterious annual rise and fall.[26] Shakespeare gives the impression of being fascinated by and interested in this river, calling it an antique and 'old Nile' in *Antony and Cleopatra* (1.5.26).

Other Oriental rivers are alluded to in such passages - the Iraqi 'pitchy slime'[27] and 'deep Euphrates,'[28] the Tigris, and 'the Indian Ganges'.[29] These rivers were associated with ancient Assyrian, Babylonian and Indian civilizations respectively. The greenery of the Orient is often ascribed to the rivers. 'The streams of Euphrates and Tigris swiftly run,' is a comment by Marlowe in *Tamburlaine* (Part II, 5.2.3).

The sacred Hindu river 'Ganges' is famous as a symbol of purity and fertility. Marlowe describes it at the day time as 'golden... whose wealthy streams, may wait upon... towers'.[30] It is endowed with natural gurgling streams which blow down on green fields, hugging lush tropical forests, hills and dales, roaring rivers and a great biodiversity of flora and fauna. Marlowe adds that in Asia Minor Samarkand became refreshed by 'crystal waves' of Jacrtis River, which is a unique picture.[31]

Asphaltis Lake

The reference to the Oriental lakes is typified by the mention of the Iraqi bituminous Asphaltis Lake, near Babylon. The 'famous Lake of Limnasphaltis makes walls afresh'.[32] Tamburlaine is charmed by the plains around Asphaltis when he describes its forest to his soldiers and asks them to fight lion-like in Asphaltis plains'.[33] The Asphaltis lake produces liquid gold, and has mineral treasures.[34] Invaders threw carcasses and live men in the lake leaving its water swell over its banks. Tamburlaine's aide, Techelles when he drowned men, women and children of Babylon, he fulfilled Tamburlaine's will:

> Thousands of men, drown'd in Asphaltis' lake,
> Have made the water swell above the banks,
> And fishes, fed by human carcasses,
> Amazed, swim up and down upon the waves,
> As when they swallow asafetida,
> Which makes them fleet aloft and gasp for air.
>
> (Part II, 5.1.201-207)

Marlowe finds it as a convenient yet horrible image to be attached to *Tamburlaine* and his awful acts of violence. Wolff says: 'Marlowe wants to introduce fish in the lake losing their control'.[35] Johnstone Parr adds that the fish become 'well-nigh choked by eating the human flesh'.[36]

The Asphaltis Lake was misused by Genghis Khan as he marched on to Baghdad and destroyed the Abbasid empire in the thirteenth century. Tartars drowned many people and their treasures in the lake and the rivers of Iraq. The conqueror Timur Lang did not enter the city.[37] The Oriental war landscape in the city is much horrible and inhuman in several scenes of Marlowe's *Tamburlaine.* Passages depict images of 'millions of Turks perish by Tamburlaine/ Kingdoms made waste, brave cities sacked and burnt' (Part II, 5.2.24-25).[38] Marlowe in *Tamburlaine the Great*: Part I and II points to hundreds and thousands of Muslim soldiers lying dead in battlefields. The result is a heinous image of 'a monster of five hundred thousand heads/ Compact of rapine, piracy and spoil' (Part I, 4.3.7-8).[39] The bloody tableau of killing virgins is horrible when their slaughtered carcasses 'hoisted up' on the wall of Damascus.[40] 'Heaps of carcasses' of people and their kings, women and children are all drowned in the lake of Babylon.[41] The town becomes unpeopled. Larissa, a sea coast town in south Gaza, is burnt down at the command of Tamburlaine who pronounces: 'Death and destruction to the inhabitants'.[42]

Animals

The animal life of the Nile is dominated by images of crocodiles, as Marlowe introduces the 'river-dragon that unafrighted animals' or the 'devil-beast'.[43] Shakespeare too, describes the

fancied banks of the Nile with the associated vision of serpents and crocodiles.[44] Stephen Batman says in his book *Batman upon Bartholome*: 'There hath beene brought into England, the cases or skinnes of such crocodiles to be seene, and much money given for the sight thereof'.[45] The English were willing to pay to see dead crocodiles. The old practising doctor in *Romeo and Juliet* has a stuffed alligator, hanging in his shop. It attracts the attention of people.[46]

Shakespeare speaks of the Egyptian jungle teeming with wild life on the banks of Nile. 'The worms of Nile' 'whose tongue out-venoms' and 'more poisonous,' are described in *Cymbeline* (3.4.31-32). They are also ironically described as 'pretty ...worm.../ Of Nilus ... that kills and pains not' in *Antony and Cleopatra* (5.2.242-243).

Shakespeare depicts the seduction of 'Gloucester's show /Beguiling...as the mournful crocodiles'.[47] In another context 'the moanful crocodile' with sorrow, is a notion of the crocodile tears held by the Medieval compilers of bestiaries.[48] M.R. Ridley explains the term that crocodile tears were [and are] proverbial for 'false tears,' usually discharged from the eyes of the crocodile in early accounts to capture its victim; Ridley says that Hart employs a passage from Hakluyt that the crocodile's tears are a decoy to allure the victim, and so are applied particularly to women's tears.[49] Therefore, in Jonson's *Volpone* (3.2.318) Cilia, the seduced wife of

Corvino to Mosca, is accused of having her false tears to flow down like those of the crocodile the moment she wants them. The tears of crocodile are employed also by the unknown author of *Selimus* (II.441f) while depicting treachery and hypocrisy.[50] In *The New Inn* Jonson has projected 'the craft of crocodiles' being adopted by women's piety as an art of flattering, and befooling men'.[51] Othello dubbed Desdemona as a devil, when she wept because she failed to diagnose the cause of his anger. Then, he figuratively says that each drop of tear from her eyes would grow into a crocodile:

> O devil, devil!
> If that the earth could teem with woman's tears,
> Each drop she falls would prove a crocodile.
> (4.1.243-245)

'The Libyan lion' features in Jonson's *Catiline* (1611) by Petrius to depict his trained soldiers in battle like a 'Libyan lion upon his hunters, scornful of their weapons' (5.1).

The imaginative landscape of 'return[ing] ... mules and empty camels back/ That... may travel to Syria,'[52] is a fascinating picture of mixed colours and rural life. In fact, mules and camels were ordinary modes of transport for people to cross-vast desert countries in the Orient. Oriental people estimate the wealth of business by scoring the number of laden camels and mules.[53] Marlowe represents the same view. The image of caravans scores

'threescore camels' and 'thirty mules' carrying goods to Alexandria, thence into ships hired by the rich Jew of Malta, Barabas.[54] The transport of business items was also by animals. 'Camels laden all with gold' is a wonderful scene of a luggage train of camel-drivers which was in the imagination of Europeans.[55] Marlowe refers to 'Persian... travelling by land into the Western Isles' in a natural landscape of Oriental caravans coming for business in Britain.[56]

The Scythian horse, the Barbary mare and horse or the Mauritanian steed are such good Arabian horses, which are preferable to knighthood in England.[57] Nabil Matar has recently investigated the sources of this notion to find that 'hundreds of Turks and Moors traded in English ports dazzled English society with ... Arabian horses'.[58] The image of the 'stout Tartarian steed/ That stamped on others with their thundring hoofes,'[59] evokes Marlowe's admiration for the Oriental chivalry and knighthood that made Tartars prevail over vast lands in the Orient. The admiration for Arabian horse is typical of the fascination for domestic pets. For instance, Shakespeare's line immortalizes the Arabian horse 'roan Barbary', beloved 'as an only son' by Richard II. Groom says to Richard:

> O, how it earn'd my heart, when I beheld,
> In London streets, that coronation-day,
> When Bolingbroke rode on roan Barbary -

That horse that thou so often hast bestride,

That horse that I so carefully have dress'd.

(5.5.76-80)

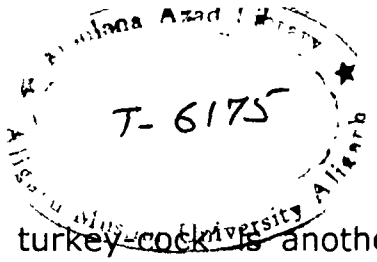
Shakespeare depicts the image of 'the dancing horse'. Richard David believes that the description fits 'Moroccan trick-performing horse'.[60] It is famous in Elizabethan literature and upto of the seventeenth century. Arabs in the earlier times trained horses to dance in festivals. They also preferred the horse to other domestic animals for its faithfulness. Therefore, Arabs were concerned over the horse prototype for its original and pure progeny. [61]

The 'elephants with holes' in *Julius Caesar* amused England when two or three elephants were brought in the beginning of Elizabeth I's ascendancy.[62] 'The fellow with the elephant' was a known character in London as Jonson states in *Every Man out of His Humour* (4.4.60).

The creeping animals also form part of the Oriental landscape. Marlowe depicts 'the noisome of the Stygian snake' as a symbol of horrible lashes that could spring from Tamburlaine's hands (Part I, 5.1.255).

Birds

The 'jealous Barbary cock-pigeon' and 'Barbary hen' in Shakespeare, are drawn from Pliny's *Natural History*; they are believed to have come from the Barbary states on the



Mediterranean coast of Africa.[63] The 'rare turkey-cock' is another admirable fat cock.[64] Seager believes that it was brought to England from India, Arabia or Africa. He lists some other birds such as Guinea-hens, and Turkey-pies that were available in the Italian market in that period.[65] Birds were liked by Elizabethans so much that the 'Indian Mag-Pie', which occupied Jonson's mind appears in *The Magnetic lady* (5.5).

Elizabethan playwrights discuss the bird life uniquely. Marlowe portrays a beautiful bird of golden features flying over the alfresco of the grassy fields of the city Memphian located at the head of the blue Nile:

> That with their beauties graced the Memphian fields,
> The golden stature of their feathered bird,
> That spreads her wings upon the city walls.
>
> (Part I, 5.1.104-106)[66]

The chief Oriental element consists in the image of the legendary Arabian bird, Phoenix that is an oft-recurring figure in Elizabethan imagery. The mythical bird places 'its throne on the only one tree in Arabia'.[67] Arabia is the almost universal locale of the Phoenix, though an old view in 1543 was of Miguel de Castanhoso that it lives in Ethiopia.[68] This idea, however, seems unechoed in this period. The ageless Phoenix with its beauty lives *in* the mysterious country of Arabia. The image of the bird of wonder is

of a splendid, rare Arabian bird.[69] It can mythically create itself again from its ashes to live for another five hundred years as great in admiration as herself.[70] It symbolizes 'rarity', as Agrippa dubs Antony as an 'Arabian Bird'.[71] The simile of death and the renewal of Phoenix's life is employed by the threatening King Richard III to avenge conspirators who plot assassination:

> My ashes as the Phoenix, may bring forth,
>
> A bird that will revenge upon you all.
>
> (*King Richard III*, 1.4.37)

Phoenix is taken as a maiden with no male partner. It has its own fate to live for centuries and in its old age, it burns itself on a funeral pile and then rises from the ashes with renewed vigour to live through another long period of time. Ben Jonson criticizes its death as a low-death. It is not a noble death, unlike the high-ranking people. 'The Phoenix never knew a nobler death'.[72] It seems to Jonson that the way of burning itself is a typical way of suicide and runs counter to its capability to recreate itself. In spite of this criticism, Jonson admires the miracle of the unisexual Phoenix being able to recreate itself. Jonson makes fun of Louel in *The New Inn* as he could not be Phoenix-like (1.6.162).

The bird living on the only one tree in Arabia is an image of the vast dry landscape of a geographical climate, which abounds in deserts. Shakespeare refers to 'the vastly wilds' of desert lands 'of

wide Arabia'.[73] The land is described in the context of a notorious charming wildness of feminine nature. Marlowe regards it as a fit place for 'torture' and criminals.[74] There is no flora, it is only one tree and all else is a hot sandy country. This Arabian 'tree' is named 'rasin' in John Florio's *World of Words*, 'upon which the Phoenix sits'.[75] Therefore, Chew believes that 'the name Rasi' in Jonson's *The Tale of a Tub* is 'probably intended to suggest rasin or rosin with an added thought of medicinal virtue'.[76] The medicinal gum of this appears as the weeping eyes. Othello in his catastrophe finds in abundance 'drops tears' of 'the Arabian trees' which discharge 'their medicinable gumme', underscoring his sinlessness and honesty in Venetian army service.[77]

Flora

Marlowe speaks of Arabian flora with some dramatic effect. Pilgrims to the Lebanon Green Mountain knew the lofty cedar tree.[78] The image of the thunder striking a high cedar tree is figuratively used as a simile to describe the humiliation of the captive Bajazeth. Tamburlaine expects Bajazath to be scattered 'like the lofty cedar trees/ Struck with the voice of thunder' (Part I, 4.2.24-25).[79]

Englishmen entered Damascus through Lebanon and were fascinated by the recesses of Mount Lebanon and the famous cedar trees. This is recorded in William Lithgow's *Rare Adventures.*[80] Elizabethans are often found referring to Oriental trees. Among the

favourite trees are fig, almond and palm. Palm trees, for example, flourish mostly in the Middle East. The palm trees 'flourish most when bow'd down fastest,' is a description of the Oriental landscape in Chapman's *Revenge for Honour.*[81] Lyly says in *Euphues: The Anatomy of Wit:* 'It is proper for the palm tree to mounte/ The heavyer you loade it the higher it sprowteth'.[82] It is a common image to depict the palm as a symbol of highness, pride and steadfastness. Philip Massinger uses the same image effectively:

> I will, like a palm tree,
>
> Grow under huge weight.
>
> (*Believe As You List*,1.1)[83]

Shakespeare employs the image of palm tree in Jerusalem in the context of Christian pilgrims who visit the holy sepulchre and carry a palm branch or leaf which underscores their devotion.[84] The landscape of holy palmers' kiss is depicted in order to get a glimpse of the beauty of the scene in a sacred setting.

In *Tamburlaine*, Orcanse speaks of the beautiful countryside as 'so far from Arabia Desert' located in 'the bounds of the sweet land ... the fair Semyromis' (Part II, 3.5.34-37). Marlowe describes the green life in Damascus and Egyptian fields (Part I, 4.2.48). He depicts also the wild life in the 'Libyan deserts'.[85]

In *Dido* Marlowe talks about an orchard of the Queen of Carthage. Carthage is an ancient Phoenician city. Nowadays, it is a suburb of the capital Tunisia:

> I have an Orchard that hath of plums,
> Browne Almonds, Services, ripe Figs and Dates,
> Dewberries, Apples, yellow Oranges,
> A garden where all Beehives full of honey,
> Musk-rose and a thousand sort of flowers.
>
> (4.5.4-8)

Marlowe also refers to the 'almond tree mounted high/ Upon the lofty and Celestial mount/ Of over green Selinus quaintly decked' (Part II, 4.3.119-121); Selinus is explained by Wolff as a Sicilian town.[86] Most of these trees were implanted in Europe in the Middle Ages. David Abulafia asserts that the development of Oriental agricultural system was transmitted by Arabs in Spain or by Turks to the West.[87]

Flowers

The Elizabethans were much delighted by beautiful Oriental flowers, which evoked powerful emotions and romantic feelings. These flowers are mentioned in many plays. Oriental flowers were cultivated also in European gardens. Flowers were also brought from Persia, largely through Turkish and Syrian channels. For example, the tulip flower was first brought to the West by

Bubbecque, imperial ambassador to Constantinople, in the middle of the sixteenth century.[88] Other Oriental flowers such 'red roses' or 'damask roses' were also collected from Syria. Verity refers to Bacon's *Natural History* stating: 'Damask rose ... have been known in England above a hundred years, and now [1627] are so common'.[89]

Perfume and Spice

The fragrant 'perfumes with gums of paradise and Eastern air,' and spices are other colourful elements of the Oriental scene. [90] The perfumes and spices of Arabia with their balmy odours find a mention in Fletcher's *The Bloody Brother*:

> The sweetness of Arabian wind, still blowing,
> Upon the treasures of perfumes and spices.
>
> (4.1.14-15)[91]

Elsewhere, Fletcher sketches a perfumed gallant who evokes the image of Sheba and Arabia. Beaumont uses the same simile.[92] Shakespeare also seems to be much fascinated by the precious perfumes of Arabia. He asserts in *Macbeth* that 'All the perfumes of Arabia will not sweeten' the 'little hand' of Lady Macbeth for her part in the murder of king Duncan (5.1.50-51). There is a similar association of Yemen with the ideas of spices and perfumes in Chapman's *Bussy d'Amboise* (1612).

> And haste thee where the gray ey'd Morn perfumes,

Her rosy chariot with Sabean spices.

(5.4.100-101)

The association of perfumes and spice with Sheba is reflective of the ancient trade between Arabia and India. Arab merchants brought raw plant materials from India. That material was used to make several kinds of perfumes. The kingdom of Sheba was a destination for pilgrims who came to offer rituals at Sheba's Sun Temple.[93] They set on fragrant incense and airy spices over the idols of good and faithful saints. Jonson refers to the spice practice as it 'is a spice of Idolatry'.[94] The trade of perfumes and spices continued for a long time in Arabia with south Yemen as the main channel to and from many countries on Roman borders. This trade declined for a few centuries to be revived again in the eighteenth century, leading to a thriving business activity in the nineteenth century.[95] Consequently, spice and perfume trade found market in all the Muslim lands and other countries.

Barabas says that his 'Arogoise from Alexandria' is 'loaden by spice' (2.2.72). The description of the spicy air of India is an image in *A Midsummer Night's Dream* (1.1.125). Shakespeare brands ginger, vinegar and pepper as the master of spices.[96]

In *Cynthia's' Revels* (1600) Jonson lists many fresh Oriental items which are 'Eastern perfumes'.[97] The list includes musk, civet, amber, sesame, nard, spikennard, calamus, odoratus, stacte,

storax, ladanum, opoponax, Oenanthe, phoenicobalansus, amonum, Opobalsamum and aspalathum (5.4.285-295).

These perfumes and spices of various strongly flavoured or aromatic substances are of vegetable origin. Musk and amber have animal and fish origin.[98] Another perfume was the discharged substance of the gum tree. Adnan Wazzan holds that the drops of gum tree mentioned in *Othello* are of frankincense, if it is set on embers.[99]

Climate

The climate of the Orient receives Marlowe's attention, particularly its fluctuating temperature between extreme cold and extreme heat. The Orient in general is the land of the sunshine and heat. Consequently, Oriental people are introduced as 'cole-black faces' Negro or 'black' Moors. Elizabethans used this image in many contexts; 'I am black, because the sun hath looked upon me,' appears blatantly in *Song of Solomon.*[100] In the first appearance of Prince of Morocco on the stage, he says to Portia:

> Mislike me not for my complexion,
> The shadowed livery of the burnish'd sun,
> To whom I am a neighbour, and near bred.
> Bring me the fairest creature northward born.
>
> (*The Merchant of Venice*, 2.1.1-4)

The climatic conditions force people to cover their heads by diadems (a headgear) and turbans, as it was the practice of Turks and Arabs. Turban was more common in the Islamic world as Fynes Moryson observes in his second journey from November 1595 to July 1597 to Constantinople, Asia Minor, Syria, Palestine and other parts of the Ottoman empire.[101] In *Cymbeline* Shakespeare describes Turks and the kingly dress of Eastern 'Monarchs... keep [themselves having] their impious turbans on without/ Good morrow to the sun' (3.3.4-7). Frequently, the image of a Turk in Aleppo is associated with turban. Othello dubs him as a 'turbaned Turk' (5.2.362).

The climate in the far Eastern countries close to the Caucasus and in Asia Minor near Russian borders, is very different in winter season. The snow covers all the mountains such as the 'whitest snow on Sythian hills'.[102] Marlowe is fascinated by this landscape: 'all the lofty mounts of Zona Mundi/ That fill the midst of farthest Tartary' (Part II, 4.1.42-43).[103] Marlowe goes deeper into Asia to draw the image of the white Tartarian hills, hinting at the wild nature and terrain.[104] The portrait of Persia is recounted with its 'Persian fields'[105]. 'The lofty cliffs [of] Persia'[106] is represented by Marlowe, bearing out his fascination with and awareness of the Oriental landscape.

The Egyptian Ibis is a bird, which lives, in a warm and tropical climate. It symbolizes, in a sense, the warm weather of Egypt.[107] 'The Memphian fields' is also a tepid area in Egypt located at the top of the Nile Delta.[108] Fletcher describes Egypt as a 'sunburnt land,' whose 'climate never hung a cloud'.[109] Prince of Morocco reports the weather in Morocco as scorching heat.

The fertility of lands is illustrated in the climatic geography of India and Yemen. Marlowe, as an indication of the greenery of Yemen, presents the image of 'Happy Arabia'. Dr Faustus reports a fruitful summer in the Orient: Mephistophilis brought ripe grapes to the desirous Duke, though it was intense cold. Dr. Faustus explains to the Duke of Vanholt and the Duchess that the year is divided into two portions. So when it is winter in the West, 'it is summer with them as in India, Saba and farther countries in the East' (5.1.226).

The lifeless land in the middle and southern part of Africa accounts for hard living conditions. Africa is a drought-prone continent. 'In Africa, where it seldom rains' is an apt remark in *Tamburlaine* (Part I, 5.2.395). Marlowe depicts Tamburlaine marching to the south part of Africa to Zanzibar and the western part of Africa. Marlowe describes these countries as uncivil and lifeless societies. Famine left no people in Ethiopian regions. People are only living in Cubar and Nubia. There are Negroes as well as their king. Tamburlaine views the Ethiopian Sea, river and lakes:

With my power did march to Zanzibar,
The western part of Africa, when I viewed,
The Ethiopian sea, river and lakes,
But neither man nor child in all the land
Therefore, I took my course to Manico,
Where, unrested, I removed my camp;
And, by the coast of Byathir, at last,
I came Cubar, where the negroes dwell,
And conquering that, made haste to Nubia,
There, having sacked Borno, the Kingly seat,
I took the king and lead him bound in chains,
Unto Damasco.

(Part II, 1.4.67-78)

Towns

Physical geography in the dramatic episodes of Elizabethan plays is from Morocco to the far eastern area of China. P. H. Kocher says: 'Marlowe is attracted to Tamburlaine in view of the science of geography, measuring coasts and kingdoms and planning global voyages'.[110] It is evidence of the author's knowledge of the territorial regions. The Oriental topographical map assumes a triangular shape, starting with Scythia, a region near Samarkand falling rapidly to Iran and uplifted to Syria and Egypt, *going* backwards to Samarkand after destroying the Turkish armies.[111]

Marlowe mentions Damascus, Arabia, Basra, Baghdad, Jerusalem, and Egypt. Also the travels of Dr. Faustus with the spirit of Mephistophilis include a trip to Turkey to see the great Sultan Soliman.[112] The business of Barabas is in Egypt and Malta. Barabas speaks of the route of the international trade 'in the Eastern rockes' or states. In Egypt 'fairly Arabian merchants pay gold for things they buy from [those coming] Indian merchants'. Then 'wealthy Moors ... sell them by the weight' to customers who made Egypt a free zone between the East and the West. Barabas sends galleries to 'Egypt and the bordering Iles'(1.5.20-50). These islands are in the 'Turkish seas', such as Rhodes and Turkish controlled free zones, of which the products come also from lands over the 'Nilus winding bankes'.[113]

In *Merchant of Venice* (1594) the geographical description of Barbary is similar to the one in *The Jew of Malta* in which Morocco represents the whole of the Orient as hot and becomes a stretched point to the Western admiration. Jonson's *Poetastar* (1601) talks about 'swarthy Egypt' and 'the greatest Libyan towns', 'Aleppo' and 'Turkey', as it is referred to as 'twany Tartar' in *A Midsummer Night's Dream.*[114] Syria and Egypt are mentioned in *The Alchemist* (1610) along with 'Sudanese Gog', and 'Nineveh, Norwich and Sodom and Gomorrah' in *Bartholomew Fair* (1614). [115]

The dramatic map of Marlowe in *Tamburlaine* depends on Abraham Ortelius's map of Asia to picture the far-flung conquests of the eponymous Tamburlaine.[116] Although, Marlowe drew on many geography and travel books, he considers 'the Orient' or 'the East' as a unit without definite boundaries. The same holds true for Shakespeare and Jonson. Asia and Africa are often presented as a unit, in a single thought or image.

Most of the events of *Tamburlaine* are located in the Near East. This has its influence on the play on account of its physical and geographical location. All battles in Damascus, Cairo, Jerusalem, Baghdad and Arabia make a negative impression about the area as instable and as a site of war. Shakespeare and Jonson provide much discerning description about its major natural objects. An incandescent element is within the description of the cities of the Middle East and the ancient civilizations of Nile, Euphrates and Tigris, Saba, Mecca, Jerusalem, etc. Jonson depicts 'the bruit and fame through the greatness of Libyan towns is gone'.[117] R.W. Southern asserts 'the strength of Islam lays in its great cities, wealth, courts and long time communication'.[118] Marlowe reports the wonderful construction of castles and forts with ring of defence in the Orient.[119]

Jerusalem is a sacred landscape. It is the destination of religious souls and bodies. Its holy sites are luminous and spiritual

for followers of all heavenly religions. Elizabethans give a fascinating account of its great position in Christian spirituality, and as the destination of pilgrims.

Marlowe, Shakespeare and Jonson often mention its topology without any reference to the hegemony of Muslims. The image of King of Naples and Jerusalem features in *1 Henry VI* (3.7.3). It is slightly covered in *Tamburlaine* (Part I), which presents the Governor of Jerusalem as a Muslim. He is a strong ally to the Turkish party against Tartars. Ithimore elaborates the image in terms of his foolish acts and ill-treatment towards Christian pilgrims.[120] However, there is no allusion to the Turkish authority over the city.

Opulence

Marlowe, Shakespeare and Jonson speak of the Oriental riches, wealth and large influx of Oriental products into England, which sharpens the luminous image, ideas, and figures of the Orient. Oriental treasures are often mentioned, which include luxury, gold, silver, pearls, diamonds, precious stones - jade, amethysts, emeralds topaz, sapphires, rubies, and silk. In many Elizabethan plays one reads of the wealth of the Oriental countries. For example, in *The Alchemist* the Elizabethan Mammon aspires to lead an expensive life of luxury, and longs for the Oriental elixir. He dreams that he will become extremely wealthy. His food, then, will

be brought to him in shells gathered from the Indian Ocean. He will be served in dishes of agate, set in gold, and thickly ornamented with precious stones of different colours:

> We will be brave, puff, now we ha' the medicine.
> My meat shall come in, in India shells,
> Dishes of agate, set in gold, and studded,
> With emeralds, sapphires, hyacinths and rubies.
>
> (2.1.175-178)

Barabas talks of the goods, coming to his stores from Egyptian markets. He recounts it thus:

> Bags of fiery Opals, Sapphires, amethysts,
> Jacints, hard topaz, grass-green emeralds,
> Beauteous Rubies, sparking Diamonds,
> And sold-seen costly stones of so great price,
>
> . . .
>
> This is the ware wherein consists my wealth.
>
> (1.1.24-33)

He pictures how wealthy the Orient is! The Orientals deal in precious metals and stones. Barabas elaborates:

> Well fare the Arabians, who so richly pay,
> The things they traffic for with wedge of gold,
>
> . . .
>
> Give me the Merchants of the Indian Mines,

That trade in metal of the purest mould,
The wealthy Moors, that in the Eastern rocks,
Without control can pick his riches up,
And is his house keep Pearle like pebble stones.

(1.1.8-9 and 19-23)

Shakespeare speaks of the 'metal of India' in *Twelfth Night* (2.5.18). Dekker in *Old Fortunatus* (1600) says: 'it is gold sure an Indian mine' (I,ii). 'Mines of India,'[121] diamonds and Indian stones are discussed in many plays. Shakespeare seems to be enthralled by India as bountiful and full of gold. He encourages the English to develop Britain like India: '... tomorrow they/ Made Britain India';[122] though there is a sense of competition between England and France as the French become rich like heathen gods, he chooses India as a rich pattern for prosperity. Marlowe pictures India as a wealthy country. Tamburlaine's invasion of Eastern India aimed at loading ships with 'gold and precious stones' and the 'fairest pearl of wealthy India'.[123] Tamburlaine hopes 'all the Gold in India' to be his. [124] Historically speaking, Timur had taken over Indian kingdoms in North India, controlling New Delhi for some years. India, therefore, became of much interest for many Elizabethan playwrights. In other parts of the Orient, Marlowe reveals that 'in Limnasphaltis Lake/ There lies more gold than Babylon is worth'.[125] Marlowe *concludes* with the image of Damascus. It has the wealth of the entire world -

'were in the city all the world contained'.[126] Englishmen who came from the Orient spoke of the riches of people stressing that Orientals lived in luxury.

The Oriental plenitude is a recurring image in Elizabethan plays. Marlowe refers to the wealth and treasures of the Orient as part of the success of Tamburlaine, and also of the fall of Barabas. Apparently, the plays fulfill a desire of the global combat to have access to gold and power. The English looked for power, money and treasure. They had admiration for what flourished in Oriental cities. Marlowe describes Damascus as an affluent city. It ranks as the richest city through which Tamburlaine marched, though the historical fact does not verify his march. "To fair Damascus, where we now remain/ Shall lead him with us whosesoever we go'(Part I,4.2.99-100).

A view of plentiful gold in the Orient is displayed in Marlowe's plays. Gold becomes accessible to everyone. People are very rich. The beauty of the Oriental luxury is highlighted in *Tamburlaine* (Part I). Tamburlaine turns greedy and selfish to have the cities and the golden palaces of Muslim states.

His soldiers are generally rich, carrying gold, jewels and expensive arms. R.W. Southern points out that 'the Arabs spread their conquest from India to Spain which enriched Arabia ... the Middle Ages were the Golden Ages of Muslims'.[127] Marlowe

underlines the wealth of Arabs in projecting the opulence of Damascus:

> The townsmen mask in silk and cloth of gold,
>
> And every house is as a treasury,
>
> The men, the treasure, and the town is ours.
>
> (Part I, 4.2.108-110)

Mephistophilis invited Dr. Faustus 'to see the Sultan's Court' in Constantinople.[128] Englishmen were much fascinated by the portrait of the Turkish courts. Marlowe describes in *Tamburlaine* the courts as 'sun-bright palaces' and the construction as 'roofs of gold' (Part I, 4.2.62).

In *The New Inn* (1629) Jonson presents charming images of Oriental kings, their generosity and warm hospitality. The 'rich East' seemed incomparable to the poor Europe in the Elizabethan period. The Oriental kings are so open-minded and generous. They oversee the distribution of wealth among people and ensure public welfare. The Orientals have achieved much improvement in their agricultural machinery. Jonson remarks that their crops and products are spiced to make food tasteful and delicious:

> ... the kings,
>
> Of the rich East, to pawn regions for,
>
> To show their treasure, open all their mines,

Spend all their spices to embalm their corps,

And wrap the inches up in sheets of gold,

They fell by such a noble destiny.

(2.6.237-242))

Jonson admires the wealth and conduct of the kings and queens of the Orient. He delineates the 'the brave Egyptian queen' Cleopatra as wealthy, and having a 'rope of' Oriental 'pearl' of fabulous value.[129]

Costume

The social life of Oriental people is represented only in fragments, and as a result one does not gather a clear picture. The uniform of Muslim soldiers is of 'heavy gold'; Marlowe describes that the Persian city 'Persepolis' was filled 'with Afric captains/... march in coats of gold/ With costly jewels hanging at their ears,/ And shining stones upon their lofty crests' (Part I, 1.1.141-145).[130] The military uniform seems to be expensive, and their equipment, too, is advanced. Cloth trade is often mentioned as the popular business. Little attention is given to Oriental costume in Elizabethan drama. Englishmen learnt something about Muslim cap, turban, Persian shirts, garments, horsetails, silk, taffeta and gowns. They all became part of the Elizabethan costume.

Many rich lovely costume of females are described, *especially* their silk and ornamental robes. Perhaps a delicate and decorated

dress is designed with 'cloth of arras' and objects', or gems fit for 'princely eye so pierce', as 'Hundred bassoes cloth'd in crimson silk'.[131] It is an image of fashion fit for persons to attend the golden courts of Ottomans. There is a reference to the veils of 'beauteous scarf' hiding 'Indian beauty' of Oriental women in Shakespeare, who is taken in by their charm. Romeo describes lustfully the beauty of Juliet 'as rich jewel in an Ethiope's ear,/ Beauty too rich for use, for earth too dear'.[132]

The damask robe of Subtle sums up the fashionable world of the Oriental costume. It is Muslim Spanish dress made of a fine silk cloth for doctors.[133] Boyet, in Shakespeare, describes the colours of the damask of the Blackamoor musicians as 'sweet commixture shown'.[134] Another typical Muslim gown is mentioned by Jonson in representing the Squire Tub who appears on the stage in 'a night-gown'(I,i). William Harrison indicates that it is a 'Morisco gown and Barbarian sleeves with divers far-fetch trifles, fetched from the Orient'.[135] It is made of a velvet material. Jonson refers to it in *The Alchemist* as being 'old velvet jerkin and stain'd scarfs'.[136] In *Every Man in His Humour* it is mentioned as 'a velvet scabbard or covering'(2.4.90). Ameer Ali says: 'The Oriental dress was abundant, not only in quality and quantity, but according to the means of the wearer, it varied in style and shape of his profession'.[137] The dress of gown in *Volpone* (4.7.10) is mentioned

in other lines 'damask', as it was adopted by the English from Arabs. Lane Poole rightly suggests that from those Muslim doctoral scarves have sprung the modern European academic scarf hoods.[138] Jonson portrays the English hero of *The Silent Woman* Morose, wearing 'a huge turban of night-cap on his head' (I,i). What is unmistakable is that the English put on headdress like Muslims in the Orient.

Most of the colourful and expensive materials for Elizabethan attire with many hues came from the Orient. Jonson's Mammon frankly imitates the fantastic Persian patterns in designing her shirts. It was dexterously spun by Orientals to make the shirt as soft, light and transparent as cobwebs. Mammon says:

> Do. My shirts,
> I'll have of taffeta-sarsent, soft and light,
> As cobwebs; and for all my other raiment,
> It shall be such as might provoke the Persian.
> Were he to teach world riot a new.
>
> (2.2.88-92)

Boyet in *Love's Labour's Lost* describes the 'beauty no richer than rich taffeta' with a reference to Blackamoor musicians. The taffeta is of sweet silken fabric (5.2.159). Images of an Oriental bride are in Theridamas' dream to make his beloved Olympia look like the

'queen of Argier' with rich jewels and ornaments (*Tamburlaine*, Part II, 4.2.40).

The Muslim weaving industry thrilled Elizabethan dramatists. The most significant reference occurs in *Othello* when the Moor speaks of the silken handkerchief that was a gift from an Egyptian to his mother. Shakespeare's description of this antique and lovely skilful hand-made cloth is worth-noting:

> There's magic in the web of it.
> A sibyl that had numb'red in the world,
> The sun to course to hundred compasses,
> In her prophetic fury sew'd the work,
> The worms were hallowed that breed the silk,
> And it was dy'd in mummy which the skilful,
> Conserv'd of maidens' hearts.
>
> (3.4.69-75)

As Othello's handkerchief is employed for dramatic purpose, the fabulous Oriental silk garments are also assigned functional role of much importance in the development of the story.

The English used garments made in Persia. Edgar admires 'the fashion of garments,' speculating that 'they are Persian' (3.6.79-80). Persian silk was widely used as the material for lovely garments and shirts.

The English upgraded their diplomatic ties with the Turkish empire. There is evidence of the gift exchange between Turkish and Elizabethan courts. Knowell in *Every Man in His Humour* (1.2.73), claims that he has 'such a present for (our Turkey company never sent the like to the Grand-Signior)'. Ben Jonson's character reports above a historical background. G.A. Wilkes comments on the gifts from the Levant Company to the Sultan Mahomet II as being noted for their munificence.[139]

Rugs

Oriental carpets are famous for smooth tapestry and loose threads knitted into the fabric so as to produce a good effect. Shakespeare employs the decorative image of rug thus:

> ... in the desk
>
> That's cover over with Turkish tapestry.
>
> (*The Comedy of Errors,* 4.1.104-105)[140]

Several products of the same design made in Syria were used as sleeping mats and for hanging as well as covering floor. In *The Taming of the Shrew* (2.1.341), Grenio praises Syrian fabric, saying: 'My hangings all of Tyrian tapestry'; Shakespeare colours his scenes with ornamental material a 'fine linen, Turkish cushions bossed with pearl' (2.1.345). Jonson speaks admirably of the Turkish carpet.[141] The Turkish carpets and cushions, which are

recorded by the authors, are studded with blue shaped ornaments, and entwined with detail in yellow to be set upon a red ground. Tapestry used as hangings and cushions became decorative furniture in English houses.[142]

People in England had access to Eastern house-ware in market, such as the 'Egyptian' or the 'Chinese dishes,'[143] which were sold in shops called 'China-houses'. These shops held many imported goods from Oriental countries, as Jonson indicates in *The Alchemist* (4.2.47). F. H. Mares contends that 'China Houses' were Indian shops of the century where porcelain, ivory and lacquer work and silk of the Far East were on sale.[144]

The demand in Europe and England as well, for valuable products such as diamond, rich silk, perfume and spice increased rapidly as the trade line developed. The textile arts were highly prized. Luxury furniture flourished mostly in Muslim palaces and stately buildings. On the other hand, military organizations got huge budget, which led to improve their arsenal. Elizabethans speak of such advanced weapons as the Turkish canon, primary pistols, Tartarian bow, limbo and arrows.[145]

Architecture

The Elizabethans seem to be familiar with Muslim architecture and holy places though any mosque in England of that period is not on record. The image of mosque attracted the attention of Western travellers who visited Muslim lands. It is, however, represented in the literature of Elizabethan period under the name of temple. Robert Greene made 'The Temple of Mahomet', a setting of scene II Act IV in *Alphonsus*. A temple is a religious place, but in Islamic terminology it is called '*Masjid*' (mosque), the house of Allah. '*Al-Bait Al-Haram*' (the Grand Mosque) of Mecca is the direction in which Muslims offer their daily five prayers and the site of Hajj (pilgrimage). Thomas Arnold has found that the Islamic art and architecture started with mosque decoration.[146] The image of the holiest Islamic site of 'Mecca's temple' as a sacred site is mentioned by Marlowe. In *Tamburlaine* (Part I) an early Elizabethan report, which is obviously incorrect, by the traveller William Lithgow recurs. Some Turks had told Lithgow that they had seen the Prophet's coffin magnetically suspended between the roof of Makkah's mosque and the sky.[147] The same is faithfully reproduced by Marlowe in *Tamburlaine* (Part II,1.2.64).

Elizabethans praised to the mosque of Makkah in their literary work. Shakespeare projects Portia asking the Muslim *Prince of* Morocco to pray: 'First forward to the temple: after dinner/ Your

hazard shall be made'. (2.2.44-45). Prince of Morocco has come to take his right choice in the dice, which could turn him to approach the lady of Venice. A.W. Verity comments on the expression 'to the temple', namely where his oath, is much likely to be understood by Morocco, as 'a Mohammedan'.[148]

In *the Jew of Malta*, the Governor of Malta gives orders to 'hew the temples down' (3.5.14). The announcement is an official proclamation to break out a forcible tributary league imposed by the Ottoman empire on the government of Malta. The money tribute becomes an important motive in the plot of the play. Falstaff refers to the 'Turk's tribute' that is 'paid by certain states' 2 *Henry IV* (3.2.334). Historically, Muslims invaders used to ask the conquered states to surrender and pay tribute or face the risk of war. In the cession league, Muslims had the right to build mosques that could help believers to offer their daily prayers as well as to learn Islamic teachings.[149]

In a paradoxical reference to the temples, the second virgin in *Tamburlaine* (Part I, 5.1.56) prays Egyptian Gods to 'bind the temples of' Tamburlaine who is in front of Damascus walls. The vision is a wily defective description of the mosques as being source of evil. It links mosque with war and bloodshed. Joseph Hell in his book *Arab Civilization* (1943) terms the mosque as 'the University of Islam and to this fact is due the most characteristic feature of

Islamic culture with perfect freedom to teach'.[150] In fact, the mosque was an intellectual centre, from which the Islamic contribution had sprung over all schools. Philip Hitti also reports that mosques functioned as repositories for books and libraries that became especially rich in religious literature.[151]

Marlowe brings out the educational purpose of the mosque when Tamburlaine calls his officers to collect into a huge fire copies of the holy 'Alcaron' and 'the heaps of books [full of] the abstracts of... foolish laws [that are] found in the temples [mosques] of that Mahomet'.[152] The image underscores the learning activity. Historians recorded this advantage to Muslim culture when universities were run in and around mosques such as in Morocco, Spain, Iraq and Damascus during Tamburlaine's invasion.[153]

Religion

The divergent practice of Oriental religions attracted Elizabethan people who knew only the Christian faith. The name of Makkah also invited notice in comparison to Jerusalem for Christians. Tamburlaine outlined: 'In vain, I see men worship Mahomet' (Part II, 5.1.177). Despite this report, idolatry was not [and is not] a Muslim practice. Nor is it rife in the Islamic world. Moreover, 'Termagant', a mythical Greek god, is represented as the chief god of Muslims and in another reference the Prophet Muhammad is projected as godlike or a friend of God. [154]

Elizabethan authors speak about Muhammad as the only god of pious Muslims. Marlowe holds in *Tamburlaine The Great* that people in the Orient worship Muhammad's sepulchre (Part I, 3.3.75). Oriental characters call God, Jove, Christ, Mahomet, Apollo and Mars as their gods. The Elizabethans employ the mythical Greek faith, as being current in the whole Orient. The Coptic gods such as Isis, Osiris, and Thebes were no more worshipped. In Asia and the Far East, Marlowe talks about two idols of Samarkand as Asiatic deity. Tamburlaine swears 'by the love of Pyllades and Orestes/ Whose statures we adore in Scythia' (Part I, 1.2.242-243).[155] The image might be related to ancient religions in Central Asia before Islam. On the other hand, the burning of the bodies of the Captain of Basra and his son by the Muslim Olympia is the Hindu ritual of cremation, not a Muslim tradition.[156]

G.A. Wilkes turns down the occult practice of magic associated with the image of the Orientals when Jonson depicts a way of knotting voodoo by 'superstitious Moors murmuring at his magical writ'.[157] Adnan Wazzan has found that Shakespeare distorts the image of India; Shakespeare describes India as the country of only adventures, forests, superstition, spirits, magicians and myths; and in *Henry VIII* India is a source of human energy.[158] In *A Midsummer Night's Dream* (1594) fairies have 'a lovely boy, stolen from an Indian King' (1.2.22). The impression of this image is that a

powerful black science affects the society of India that makes kings unable to protect their own heirs.

The crescent is portrayed as the mark of the Turkish fleet. Elizabethans generally believe that crescent is to Muslims like the cross is to Christians. In battlefields in *Tamburlaine* the Muslim King Orcanes instructs his army to 'bear/ The figure of the semicircled moon' as the symbol of Islam (Part II, 3.1.65). Sir Philip Sidney imagines that "the Turkish new-moon", as it waxes, will 'fill his horns... on Christian Coast'.[159] During Renaissance, Christendom dealt with the crescent as the symbol of its enemy owing to the Turkish threat.

To sum up, the Elizabethan playwrights had a picture of the Orient as splendidly luxurious, admirable in its serenity, sombre in its cruelty and sensuality, and terrible in its strength. This picture is derived from scores of books, and reports of the returned travellers and merchants, etc. Marlowe, Shakespeare and Jonson talk about Oriental superstitions, fabulous lore, and old tales. The playwrights exploited the combined information with their admirable observation. They speak of the Oriental lands flora and fauna. The Oriental manufactured commodities such as silks, spices, perfumes and the like, are less interesting in their observation. Yet such allusions to the Oriental costume occur in Shakespeare and Jonson; for instance, the mad King Lear says: 'I do not like the fashion of

your garments/ You will say, they are Persian attire' (3.6.84). So doing Shakespeare may have in mind the fantastic adventures of Sherley (1602) about the Oriental dress.[160] Jonson tells about beautiful cosmetic and high-ranking taffeta, silk, shirts and robes as that of the Turks. The Oriental geographical map attracted Marlowe in the representation of the physical borders, climate and races. His accurate remarks of the business roads in Egypt, Persia and the Minor Asia are note-worthy. He is knowledgeable about Oriental history, events and facts.

NOTES

1. Samuel C. Chew analyzes travels in the Elizabethan period such as of Fynes Moryson, Thomas Coryat, William Lithgow, George Sandy and many other famous travellers in 'Readers and Tale-Readers' in his book *The Crescent and The Rose: Islam and England During Renaissance* (New York: Oxford University Press, 1937), pp. 22-32; see also Naji B. Oueijan *The Progress of an Image*: *The East in English Literature* (New York: Peter Lang, 1996), p. 14.
2. Christopher Marlowe, *Tamburlaine, The Great,* Parts I & II, ed. T.A. Wolff (London: Methuen, 1964) (Part I, 3.3.253), p. 106.
3. *Ibid,* p. 216.
4. *Ibid,* (4.3.104), p. 201.
5. *Ibid.* (Part I, 1.1.102), p. 64.
6. *Ibid,* (1.1.120-1), pp. 64, 93 and 201.
7. *Ibid.* (Part II, 3.1.51; 4.3.102), pp. 93,170 and 201.
8. *Ibid.* (Part I, 2.3.58), p. 82, (Part II, 5.3.241), p. 219.
9. The reference to the North Africa is in *Tamburlaine* (Part II, 5.3.140), p. 216. The port Airadan is on the Red Sea Coast of Saudi Arabia, in Part II (3.5.130-131), pp. 186 and 253-254.
10. *Ibid.* (Part II, 1.4.69), p. 156.
11. *Ibid.* (1.4.70), p.156.
12. *Ibid.* (1.3.19), p. 148, (5.3.130-135), p. 216; compare William Shakespeare, *The Merchant of Venice*, ed. A.W. Verity (Cambridge: Cambridge University Press, 1951), (3.2.264), p. 55.

13. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part I, 1.1.37-38), p. 62.
14. Jan Alksan 'Tareeq Al-Hareer', *Majalat Al-Faisal* (Arabic magazine) (Riyadh, December, 2001), p. 6.
15. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part II, 1.1.36), p. 62. See also Jonathan Bate 'Othello and Others'; Turning Turk, the Subtleties of Shakespeare's Treatment of Islam,' *The Times Literary Supplement* (October 19, 2001), p. 15.
16. Ben Jonson, *The Alchemist,* ed. F. H. Mares (London: Methuen, 1971) (1.3.59), p. 36.
17. Marlowe, *The Complete Works of Christopher Marlowe,* ed. F. Bowers (Cambridge: Cambridge University Press, 1981), Vol. I, *Queen Dido* (5.1.149-20), p. 53.
18. *Ibid. The Jew of Malta* (1.1.78), p. 266; compare Marlowe, *Tamburlaine,* ed. T.A. Wolff (Part I, 4.1.9), p 108.
19. Marlowe, *Tamburlaine,* ed. T.A. Wolff (Part I, 1.2.103), p. 70.
20. Chew, op cit., p.84; see also Barnabe Barnes, *The Devil's Charter* (4.5.112).
21. William Shakespeare, *Cymbeline,* ed. J.H. Norworthy, Arden Edition (London: Methuen, 1964) (3.4.35), p. 95.
22. William Shakespeare, *Antony and Cleopatra,* ed. M.R. Ridley, Arden Edition (London: Methuen, 1964, (3.13.169) (5.2.242), p. 227.
23. Marlowe, *Tamburlaine,* ed. T.A. Wolff (Part I, 3.2.47-8), p.96.
24. Shakespeare, *Antony and Cleopatra*, ed. M.R. Ridley (11.3.69), p. 29.
25. *Ibid,* (2.7.20), p. 90; see also Chew, op cit., p. 84.

26. Shakespeare, *Antony and Cleopatra,* ed. M.R. Ridley (2.7.25), p. 90; compare William Shakespeare, *Titus Andronicus,* ed. J.C. Maxwell, Arden Edition (London: Methuen, 1963) (3.1.71), p. 50.
27. Thomas Nashe, *The Complete Works of Thomas Nashe*, ed. Ronald B. Mcherrow (London: Sidywick Jackson, 1910), *The Gentleman is a Student* (3.3).
28. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part I, 5.2.377), p. 135.
29. *Ibid,* (Part I, 4.1.8), p. 138.
30. Marlowe, *Works,* ed. F. Bowers, Vol. I, *Tragedy of Queen Dido* (5.1.10), p 48.
31. Marlowe, *Tamburlaine,* ed. T.A. Wolff (Part II, 4.3.108), p. 201.
32. *Ibid.* (5.1.17), p. 203.
33. *Ibid.* (4.3.68), p. 200.
34. *Ibid.* (5.1.154-155), pp. 207-208.
35. *Ibid.* (Part II, 5.1.206), p. 266.
36. Johnston Parr 'Tamburlaine's Malady': in *Marlowe's Tamburlaine The Great, Edward The Second and The Jew of Malta*, ed. John Russell Brown (London: Macmillan, 1982), p. 117.
37. Marlowe, *Tamburlaine*, ed. T.A. Wolff, 'Introduction', pp. 15-16.
38. *Ibid*, p. 210.
39. *Ibid*, p.114.
40. *Ibid.* (5.2.68-69), p. 125.
41. *Ibid.* (Part II, 5.1.72), p. 205.
42. *Ibid.* (3.2.5), p. 172.

43. *Ibid.* (Part II, 4.1.9-10), 108; Shakespeare, *Antony and Cleopatra,* ed. M.R. Ridley (2.5.78), p. 76.
44. Shakespeare, *Cymbeline,* ed. J.H. Nosworthy (3.4.34-5), p. 95; *Antony and Cleopatra*, ed. M.R. Ridley (2.5.78-79), p. 76 and (2.7.26-27), p.90.
45. Chew, *op cit,* p. 13, note 4; see also H.W. Seagar, *Natural History in Shakespeare's Times* (London: Eliot Stock, 1896), p. 15.
46. The apothecary's shop is in William Shakespeare, *Romeo and Juliet*, ed. H.H. Furness, Variorum Edition (New York: Dover, 1963) (5.1.43), p. 262; see also Chew, *op cit,* pp.20-21.
47. William Shakespeare, *II Henry VI*, ed. A. S. Cairncross, Arden Edition (London: Methuen, 1969) (3.1.225), p. 71.
48. Syed Ameer Ali, *A Short History of Saracens* (London: Macmillan, 1961), pp. 193-194.
49. William Shakespeare, *Othello,* ed. M.R. Ridley, Arden Edition (London: Methuen, 1964) (4.1.240-141), p. 148.
50. Chew, *op cit,* pp. 20-21.
51. Ben Jonson, *The Complete Works of Ben Jonson*, ed. C.H.H. Percy and E. Simpson (Oxford: Clarendon, 1938), Vol. VI, *The New Inn* (4.4.234-236), p. 467.
52. Marlowe, *Tamburlaine,* ed. T.A. Wolff (Part I, 1.2.76), p. 69.
53. Marlowe, *Works*, ed. F. Bowers, Vol. I, *The Jew of Malta*, (1.1.59), p. 266.
54. *Ibid.*
55. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part I, 2.2.62), p.80.
56. *Ibid,* (1.1.37-38), p. 62. Marlowe could mean the silk route from China and passing through Persia.

57. *Ibid,* (Part II, 1.3.47, 1.4.47 and 5.1.138), pp.149, 151 and 207; Shakespeare mentions also the 'Parthian horse' (that is the Persian one) in J.H. Nosworthy's notes on *Cymbeline* (1.6.19-20) p. 29; Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part I, 3.3.46), pp. 21-22 'Barbary mare' in Fletcher's *The Knight of Malta.*

58. Nabil Matar, Islam in Britain: 1558-1685 (Cambridge: Cambridge University Press, 1988), p.226.

59. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part I, 5.2.268-269), p. 132.

60. William Shakespeare, *Love's Labour's Lost,* ed. David Richard, Arden Edition, (London: Methuen, 1983) (1.2.51), p. 20; William Shakespeare, *A Midsummer Night's Dream*, ed. Henry Cunningham (London: Methuen, 1905)(2.1.98), p. 42.

61. Khalid Muhammad Khalid, *Rigaal Hawal Al-Rasnol* (Arabic) (Cairo: Dar Al-Turath, 1990) p. 183.

62. William Shakespeare, *Julius Caesar,* ed. T. S. Dorsch, Arden Edition (London: Methuen, 1958) (2.1.205), p. 44.

63. William Shakespeare, *As You Like It,* ed. Alain Brissenden (Oxford: Oxford University Press, 1994) (4.1.136-137), pp. 192-193, William Shakespeare, *2 Henry IV*, ed. N.N. Holland (New York: New American Library, 1965) (2.4.97), p. 88, which is often used in a literary sense to mean a prostitute.

64. Seager, *op cit,* p. 318. The word is quoted from William Shakespeare, *King Henry IV*, ed. A.R. Humphreys, Arden Edition (London: Methuen, 198) (2.1.28), p. 39.

65. Shakespeare, *I King Henry IV*, ed. A.R. Humphreys (2.1.28), p. 39; see also 'Turkey-Pie' in Ben Jonson, *Works,* Vol. VI,

Bartholomew Fair (1.6.34), p. 37; compare Seager, *op cit,* p. 318.

66. Marlowe, *Tamburlaine*, ed. T.A. Wolff , p. 113.
67. William Shakespeare, *The Tempest,* ed. Frank Kermode, Arden Edition, (London: Methuen, 1963), (3.3.22-24), pp. 86-87.
68. Chew, *op cit,* p. 14 in reference to Costanhoso's *Prutequese Expedition of Abyssinia (1540-1543)*.
69. Ben Jonson, *Volpone*, ed. David Cook (London: Methuen, 1964) (3.2.402), p. 123.
70. William Shakespeare, *Henry VIII,* ed. R. R. Foakes, Arden Edition (London: Methuen, 1968) (5.4.40), pp. 175-176.
71. Shakespeare, *Antony and Cleopatra,* ed. M.R. Ridley (3.2.12), p. 102.
72. Ben Jonson, *The Alchemist,* ed. F.H. Mares (4.1.69), p. 117.
73. Shakespeare, *The Merchant Venice,* ed. A.W. Verity, (2.7.41-42), p. 36.
74. This *Appendix to Dr. Faustus* (Act. III.1023-1026) contains a representation to Sultan Solaiman on London stage in Christopher Marlowe, *The Complete Works Of Christopher Marlowe*, ed. C.F. Tucker Brooke (Oxford: University Press), p. 202.
75. Chew, *op cit,* pp. 246-249.
76. *Ibid.*
77. Shakespeare, *Othello,* ed. M.R. Ridley (5.2.359-360), p. 196.
78. Oueijan, *op cit,* p. 10.
79. Marlowe, *Tamburlaine*, ed. T.A. Wolff, p. 111.
80. Chew, *op cit,* p. 181.

81. George Chapman, *The Plays And Poems of George Chapman,* ed. Thomas Mare Parrott (London: G. Routledge, 1910) (1.1.192-200), p. 20
82. John Lyly, *The Complete Works of John Lyly*, ed. R.W. Bond, (Oxford: Oxford University Press, 1966), *Euphesus* (1.191); see also Chew, op cit., p.15.
83. Chew, *op cit,* p. 15.
84. Shakespeare*, Romeo and Juliet,* ed. H.H. Furness, (1.5.97-99), p. 81.
85. Marlowe, *Works*, ed. F. Bowers, Vol. I, *Dido* (1.1.298), p.13.
86. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part II, 4.3.120-121), p. 202.
87. David Abulafia 'The Role of Trade in Muslim - Christian contacted', in David Abulafia (ed.) *The Arab Influence in Medieval Europe*, (Beirut: Ithaca Press, 1994), p. 19.
88. Thomas Arnold, 'Islamic Art and Its Influence on Painting in Europe', in *The Legacy of Islam*, (Oxford: Oxford University Press, 1964), p. 129.
89. William Shakespeare, *Twelfth Night*, ed. A.W. Verity (Delhi: Surjeet Publications, 1994), p. 142.
90. Jonson, *The Alchemist,* ed. F.H. Mares (2.2.93-94), p. 53.
91. F. Beaumont, and J. Fletcher, *The Works of Francis Beaumont and John Fletcher*, ed. Arnold Glover & A.R. Waller (Cambridge: Cambridge University Press, 1905), Vol. I, *The Bloody Brother* (4.1.15), p. 287, Vol. II, *The False One* (3.2), p. 334.
92. *Ibid,* Vol. IX, *The Fair Maiden of the Inn* (1.1), p. 152; compare Vol. I, *Philaster* (3.1), p. 109.
93. *The Glorious Quran* (27: 20-24). The Sun Temple is a tourist destination in Marib, Yemen.

94. Jonson, *Works*, ed. C.H.H. Percy, Vol. VI, *Barthohamew Fair* (1.6.34), p. 37.
95. Philip Hitti, *History of The Arabs*, (London: Macmillan, 1964), pp. 343-345.
96. Shakespeare, *Twelfth Night*, ed. A.W. Verity, (3.4.39), p. 46.
97. Jonson, *Works*, ed. C.H.H. Percy, Vol. IV, *Cynthia's Revels* (5.4.320-4), p. 148; see also the note on the same lines in Vol. II, Ben Jonson, *The Complete Works of Ben Jonson*, ed. G.A. Wilkes (Oxford: University Press, 1966)
98. *The Oxford English Dictionary*, Vol. X (Oxford: Oxford University Press, 1982), p. 131.
99. Adnan M. Wazzan, *Fikr Atabsheer Fi Masrahiat Shakespeare* (Arabic), (Riyadh: Dar Ishbeelia, 1998), p.234.
100. This line is mention in the notes of William Shakespeare, *The Merchant of Venice*, ed. J. Russell Brown (London: Methuen, 1961), p. 32.
101. Chew, *op cit,* pp. 33 and 36 with reference to Moryson's *Itinerary*
102. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part I, I.2.89), p. 69.
103. *Ibid*, p. 189.
104 *Ibid,* (Part I, I.2.89), p. 69.
105 *Ibid,* (Part I, 1.1.45), p. 62.
106 *Ibid,* (Part I, 1.2.192), p. 72.
107 *Ibid,* (Part I, 4.3.37), p. 115.
108. *Ibid,* (4.2.104), p. 113.
109. Fletcher, *Works*, ed. A. Glover, Vol. I, *The False One* (2.1); Thomas Lodge and Robert Greene, *The Complete Works of Robert Greene*, ed. J. C. Collins (London: Collins, 1969), Vol. II, *The Palace of Marsilius* (1.1.18).

110. Paul H. Kocher, *Christopher Marlowe: A Study of his Thought, Learning and Character* (New York: Russell, 1962), p.241.

111. *Ibid.*

112. Marlowe, *Works*, ed. C.F.T. Brooke, *Appendix to Dr. Faustus* (Act. III.929), pp. 198-202.

113. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part II, 1.3.26-27), p. 148; *Works,* ed. F. Bowers, Vol. I, *The Jew Of Malta* (1.1.43), p. 265.

114. Shakespeare, *A Midsummer Night's Dream*, ed. H. Cunningham (3.2.363), p. 99; Jonson, *Works,* ed. C.H.H. Percy Vol. IV, *Poetastar* (5.1.10), p. 290; see also Ben Jonson, *Barthloomew Fair*, ed. Edward Pertridge (London: Arnold, 1964) (2.1.8-10), p. 140.

115. Jonson, *Works*, ed. C.H.H. Percy, Vol. IV, *Poetastar* (5 .1.8), p. 290.

116. Chew, *op cit,* p. 24.

117. Jonson, *Works*, ed. C.H.H. Percy, Vol. IV, *Poetastar* (5.2.73-74), p.296.

118. R.W. Southern, *Western Views of Islam in The Middle Ages* (Cambridge, Massachusetts: Harvard University Press, 1978), p.7.

119. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part II, 3.2.57-73), pp. 173-174.

120. Marlowe, *Works*, ed. F. Bowers, Vol. I, *The Jew of Malta* (1.3.213-217), p.272.

121. William Shakespeare, *Henry VI, Part I,* ed. H.C. Hart (London: Methuen, 1909) (3.1.67), p. 76.

122. William Shakespeare, *Henry VI, Part III,* ed. A.S. Caircross, Arden Edition (London: Methuen, 1969) (3.1.63), p. 69.

123. Marlowe, *Tamburlaine,* ed. T.A. Wolff (Part II, 3.2.99-121), p. 175.
124. *Ibid.*
125. *Ibid,* (Part II, 5.1.17-18), p. 203.
126. *Ibid,* (Part I, 4.2.121), p.113.
127. Southern, *op cit,* p.13.
128. Marlowe, *Works,* ed. C.F.T. Brooke, *Appendix to Dr. Faustus* (Act.III.814), p. 198.
129. Jonson, *Volpone*, ed. D. Cook, (3.2.398-399), p. 123.
130 Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part I, 1.1.141-5),p.65.
131. *Ibid,* (Part II, 1.3.44-46), p. 141.
132. Shakespeare, *The Merchant of Venice*, ed. A.W. Verity, (3.2.98-99), p. 50; see also *Works*, *Romeo and Juliet*, ed. H.H. Furness (2.4.45), p.125.
133. Jonson, *The Alchemist*, ed. F.H. Mares (4.7.67 and 98), pp. 152 -154; compare Shakespeare, *Twelfth Night*, ed. A.W. Verity (4.2.48), p. 62.
134. William Shakespeare, *Love's Labour's Lost*, ed. Richard David, Arden Edition (London: Methuen, 1963) (5.2.926), p. 197.
135. Chew, *op cit,* p.30.
136. Jonson, *The Alchemist*, ed. F.H. Mares (1.1.171), p. 22.
137. Ameer Ali, *op cit,* p. 203.
138. *Ibid,* p.453.
139. Ben Jonson, *Every Man in His Humour,* ed. N. S. Takakhav (Bombay: Karnatak Publications, 1915) (1.2.76), pp. 104-105.
140. Shakespeare, *The Comedy of Errors*, ed. H. Cunningham (London: Methuen, 1907), p. 62.

141. Jonson, *Volpone*, ed. D. Cook (5.3.2).
142. Ernest Baker, 'The Crusades', in Arnold, *op cit,* p.35.
143. William Shakespeare, *The Complete Works of William Shakespeare*, ed. C. Symmons (London: Ramboro Books, 1993), *Measure for Measure* (2.1.95), p. 80; and 'Egyptian dishes' in *Cleopatra,* ed. M.R. Ridley (2.2.122), p. 87.
144. Ben Jonson, *The Alchemist*, ed. F.H. Mares (4.4.48), p. 134; see also *The Silent Woman*, ed. P.S. Avasthi (Agra: L.N. Agarwal, 1985), notes on (4.2).
145. Jonson, *Every Man in His Humour*, ed. N.S. Takakhav (3.1.130-139), p. 120; Shakespeare, *A Midsummer Night's Dream,* ed. H. Cunningham (3.2.101), p. 88; and *The Comedy of Errors*, ed. H. Cunningham (3.2.32), p. 58.
146. J.H. Kramer, 'Geography and Commerce', in Arnold, *Legacy*, *op cit,* p.102.
147. Norman Daniel believes that William Lithgow is the source of this report in England. See Norman Daniel, *Islam, Europe and Empire* (Edinburgh: U.P., 1966), p. 24; compare Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part II, 2.2.64), p. 146-147.
148. Hitti, *op cit,* p. 412.
149. Shakespeare, *The Merchant of Venice*, ed. A.W. Verity, p.92.
150. Joseph Hell, *The Arab Civilization*, trans. by S. Khuda Bakhsh (Lahore: Sheikh Muhammad Ashraf, 1943), Chapter 5, 'Baghdad', p. 87.
151. Hitti, *op cit,* p. 413.
152. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part II, 5.1.171-195), pp. 208-209.
153. Andrew Crichton, *History of Arabia and Its People* (London: T. Nelson, 1852), p. 400.

154. Philip Massinger, *The Complete Work of Philip Massinger* (London: Victor Gallencz, 1928), *The Renegado,* (1.1), p. 269; Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part I, 3.3.39), p. 107, and (Part II, 3.4.31), p. 180.
155. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part I, 1.2.244), p. 74.
156. *Ibid,* (Part II, 3.4.71-72), p. 181.
157. Jonson, *Works,* ed. F. Bowers, Vol. VI, *Sejanus, His Fall* (5.7.12).
158. Wazzan, *op cit,* p. 234.
159. Chew, *op cit,* p. 148.
160. *Ibid,* p. 287.

CHAPTER – FOUR

THE ORIENTAL DICTION

Muslim traders and sailors reached the European seaports. Naturally, Westerners had to deal with them as part of their mutual interests. As a result, certain Arabic words, mostly nouns entered Western vocabulary. Mostly business and marine terms were first introduced to the Europeans.

Works such as Pliny's *Natural History* (1587), Francis Bacon's *Natural History* (1627), Stephan Batman's *Batman upon Bartholome* (1582) and many other travel works enriched Elizabethan English with Oriental words.[1] The Elizabethans used Orientalized items in an attempt to be close to the Oriental way of life. For example, Oriental names of many animals, birds, flowers, plants, spices, diamonds, fabric, etc., were used in Elizabethan English.

An attempt is made in the following pages to compile a compendium of Oriental words employed by the Elizabethan playwrights under study. Their use and functional value are examined. These Oriental words are arranged alphabetically followed by the reference to the text within the parenthesis in which they occur. The following abbreviations are used for these Elizabethan texts:

s.t. = several times.

Marlowe's Plays:

1T = *Tamburlaine, Part I*
2T = *Tamburlaine, Part II*
DF = *Dr. Faustus*
DFA = *Appendix to Dr. Faustus* [2]
Did = *The Tragedy of Dido*
Ed2 = *Edward The Second*
Jew = *The Jew of Malta*
Tam. = *Tamburlaine, Parts I & II*

Shakespeare's Plays:

1H4 = *Henry IV, Part One*
1H6 = *Henry VI, Part One*
2H4 = *Henry IV, Part Two*
2H6 = *Henry VI, Part Two*
Ado = *Much Ado About Nothing*
Ant. = *Antony and Cleopatra*
AWW = *All's Well That Ends Well*
AYL = *As You Like It*
Cori. = *Coriolanus*
Cym. = *Cymbeline*
Err. = *The Comedy of Errors*
H5 = *Henry V*
Ham = *Hamlet*
JC = *Julius Caesar*
LLL = *Love's Labour's Lost*
Lr. = *King Lear*
Mac. = *Macbeth*
MND = *A Midsummer Night's Dream*
MV = *The Merchant of Venice*
Othe. = *Othello*
R2 = *Richard II*
R3 = *Richard III*
Rom. = *Romeo and Juliet*

Tit. = *Titus Andronicus*
TN = *Twelfth Night*
Wiv. = *The Merry Wives of Windsor*
WT = *The Winter's Tale*

Ben Jonson's Plays:
Alc. = *The Alchemist*
BF = *Bartholomew Fair*
CR = *Cynthia's Revels*
DA = *The Devil is an Ass*
EH = *Eastward Hoe*
EMH = *Every Man in His Humour*
FM = *The Fall of Mortimer*
ML = *The Magnetic Lady*
NI = *The New Inn*
Poe. = *Poetaster*
SN = *The Staple of News*
SW = *The Silent Woman*
Vol. = *Volpone*

Admiral (*E2*, 1.4.66)

This term is adopted from the Arabic title '*Ameer ul bahar*'.[3] This Arabic title was used in Islamic states to refer to a commander of the sea. The English word carries the same overtone.

Alchemy (*JC*, 1.3.159; *Alc.*, 2.1.90; *Vol.*, 2.1.240)

Derived from the Arabic word '*al-Kimia*'.[4] Jonson refers to the word 'Kemia' to mean Alchemy or chemical analysis.[5] Alchemy was the means to turn metals into gold and to discover such medicine which might ensure longevity. Shakespeare re-echoes the same

idea when he says in *Julius Caesar:* 'the richest alchemy will change to virtue and to worthiness'.

Alcaron (*1T*, 3.3.76; *2T*, 5.1.191)

'Al-Quran' is the Arabic Word. The Quran is the Book of Allah, revealed to the Prophet Muhammad during the twenty-three years of his mission. It is the Word of God, relating to the oneness of God, law, and stories of earlier Prophets and their people.[6] Muslims turn to it along with the example of the Prophet Muhammad for divine guidance. Marlowe denigrates the Quran, as one finds Tamburlaine falsifying and burning it. Marlowe seems to be familiar with the Islamic Scripture and its teachings. He calls it the 'Turkish Alcaron'. His observations are based on the inaccurate and inadequate translations then available in European languages. As far as Elizabethan writers are concerned, they had three translations of the Quran, Marracci's (1538) in Latin and Sieur Du Ryer's (1647) in French and Alexandar Ross's (1649) in English. They, however, called it the Turkish Alcaron, equating Islam and Muslims with Ottoman Turkey alone in view of their limited, rather partial knowledge of the Muslim world. Marlowe's derogatory words about the Quran do not hinge on any scholarly basis. Rather, it betrays the lack of his understanding of Islam.

Alembic (*Mac.*, 1.7.67; *Alc.*, 2.1.99 & 3.2.4; *Vol.*, 2.1.272)

The actual Arabic word is *'al-anbik'*, a metal apparatus used for making chemical materials.[7] Jonson uses it in the same sense of the term but as a vessel for making alcohol. The alchemist mentions it along with a set of equipment.

Algebra (*Alc.*, 1.1.38)

Arabic *'al-jabr'* is a branch of mathematics in which signs and letters represent numbers. It was developed in the Middle Ages by Muslim scholars such as Al-Khawarzmi (780-850). F.H. Mares suggests that Jonson holds the term 'algebra' in association with alchemy, because it sounds like the name of the Arab alchemist Geber (Al-Djaber); and the Alchemist perceives the term as a mysterious procedure as that of alchemy.[8]

Alkali (*Alc.*, 1.3.76)

Originally the word is an Arabic noun. It means 'ashes of saltwort' used for frying and roasting in a pan. Ben Jonson refers to it as a chemical substance (caustic soda) that is soluble in water to neutralize acids and to form salts with them.[9]

Almanac (*2H4*, 2.4.254; *Ant.*, 1.2.147; *Err.*, 1.1.41; *MND*, 3.1.69; *Alc.*, 1.3.94; *DA*, 1.7 & 4.4; *EMH*, 3.4.63; *SN*, 4.2.122; *SW*, 1.1)

The Arabic word *'al-manakh'* actually means 'climate'.[10] A.W. Verity maintains that the word first was used by the Arabic-

speaking Orientalist Roger Bacon as early as in 1267 to mean a calendar. The expression came in general use after 1550.[11] Jonson's Almanac-man is more than being an astrologist in the plays; he is a successful businessman in *The Devil is an Ass*; a doctor-like in *The Tale of The Tub*; and finally a doctor of Physics in *The Staple of News*.

Almutens (*SN,* 2.4.77)

The Arabic form is *'al-muataz,'* a ruling or prevailing planet in the horoscope.[12] Jonson refers to Almutens as one of the learned doctor's career. The names of many planets in original Arabic are well known till date. Marlowe refers to Aldeboran and Hyades in *Tamburlaine* (Part II, 4.3.65).

Amber (*1T*, 2.1.24; *2T*, 2.4.130; *AYL*, 1.3.108; *CR*, 5,4.285; *Ham.*, 2.2.196; *WT*, 4.4.119; *Alc.*, 2.2.78 & 5.5.52; *Vol.*,3.2.85)

It is called in Arabic *'anbar'*.[13] Its origin is a light hard grey and yellow product of the whale found on shores, then skilled persons develop it into a perfume in the Orient, particularly in the Arab world.[14] Sometimes, it is added to a mixed soft incense to make odorous smells. Shakespeare in *The Winter's Tale* refers to the smell of amber as necessary as jewels such as a bracelet and necklace, which beautify ladies.

Asafetida (*2T*, 5.1.206; *ML*, 5.1.)

A variant 'asafetida' is a Persian word *'asafoetida,'* an ill-smelling musk.[15] Marlowe refers to it as a concreted resinous gum, of a strong bitter brownish plant. Marlowe believes that if fish swallow it, they would lose their control turning up and down. Thereupon, Tamburlaine metaphorically says if the fish could eat the carcasses of Iraqis killed by his men and drown in the lake of Asphalts, the fish would lose control as if they have eaten asafetida.

Averroes, Avicen and Razi (*ML*, 3.3.19)

The influence and knowledge of Islamic science in England was well-established in Medieval Europe. It is not surprising that Islamic learning influenced Ben Jonson, as a well-educated sixteenth century scholar with interest in science. Ben Jonson appreciates the three Oriental scholars for their contribution to human knowledge as the Greeks had accomplished earlier.

Averroes is the great Muslim Spaniard called Abu al-Walid Ibn Rushd (1126-1198). He was an Arabic-speaking professor of philosophy and history.[16] He was acclaimed as a commentator on philosophical works of Greek masters such as Aristotle.[17] **Avicen** is Ibn Sina (981-1037). He was a highly learned man in medicine in the Middle Ages. His well-known book *The Canon of Medicine* was an essential book of medical studies for centuries.[18] **Razi** is the

Persian medical scholar Abu-Baker Al-Razi (865-924). He came to Baghdad to serve as professor of medicine in 910.[19] He was a philosopher and also an alchemist. He is famous for his encyclopedia of medicine containing extracts from medical authorities especially the Greek, Egyptian and medical practices in Asia.[20] Chew notes that Jonson acknowledges Razi when he gives him the title of being 'the great Arabic doctor' (*The Tale of a Tub,* 4.1).[21] Moreover, Chew suggests that from Razi the word 'rasin' (rosin), a virtuous medicine, came to English.[22]

Azure (*Cym.*, 4.2.222; *TT*, 4.1.; *SW*, 1.1; *SN,* 3.2)

The Arabic word '*azraq*' means blue colour.[23] The term is used in the text to mean the word 'blue'.

Bajazeth's Mule (*AWW*, 4.1.42)

Bajazeth I (1389-1403) the Turkish emperor, was defeated by Timur in 1402 and died in a cage shortly afterwards. The word 'mule' has two variant forms, 'mute' and 'mate'. G. K. Hunter says: ' 'mute' gives the most obvious sense but seems too obvious for the particularity of the context, while in *Henry V,* (1.2.233) we find a "Turkish mute" described as having a "tongueless mouth". [24] In Jonson's *The Silent Woman*, a 'mute' is a dumb or tongueless officer employed in the Turkish courts for secret purposes such as executioner. The security intelligence was very important in the

policy of the Turkish empire. In the play, Ben Jonson speaks of this particular practice when Morose teaches his servant Mute to behave in his presence so that no noise be made. Morose instructs him not to answer by speech but by silent gestures. Therefore, Jonson praises the Turks for this art, that even in war, the Turks do not make noise.[25]

Barbary (*2H4*, 2.4.97; *Othe.*, 1.1.113; *Ham.*, 5.2.145; *R2*, 5.5.77 & 81; *MV,* 3.2.268; *SN,* 5.5.27)

The term is used in the plays as the land of Moors. Barbary stands for North Africa, west of Egypt. Barbary was known so for its association with barbarians who lived centuries ago, and have been described as brutal people. Rosalind uses a sexual metaphor in *As You Like It* describing himself as 'more jealous ... than a Barbary cock-pigeon over his hen' (4.1.145). The Barbary jealousy is a byword to describe Oriental sexual norms.

Bashaw/ Basso (*1T,* 3.1.1 & 21; *DFA*, 818 & 889; *Jew*, 3.5.12 & 5.2.19)

Bashaw is originally the Persian word "*Pasha*". The title is often mentioned in the plays to introduce a Turkish lord. In the plays the pronunciation 'bashaw' is used of the lords in the courts of Ottoman empire.[26] Elizabethans associate Bashaws as advisors to

governors, sultans or the Turkish emperors. For instance, Marlowe depicts Sultan Bajazeth and Selim-Calymath flanked by Bashaws.

Camel (*1T*, 1.2.72 & 2.3.62; *Jew*, 1.2.59 & 1.2.182; *Alc.*, 2.1.179)

It is called in Arabic '*jamel*'. The camel is the favourite animal of Bedouins. Arabs call a camel metaphorically 'ship of the desert' in view of its strength and patience to travel for long distance without food and water.[27] It is very dear to Arabs and the only vehicle to carry goods and luggage across countries. Marlowe describes Barabas's business, carrying on sixty camels. Mules are often associated with travel along with camels to carry light luggage.

Castle (*2T*, 3.3.31; *3H4*, 1.4.12)

Thomas Arnold, like W.M. Watt, has recently acknowledged the origin of the word as the Arabic '*al-Casar,*' a palace.[28] First in Arab Spain, the Red Alcazar was the residence for the king.[29]

Chiaus (*Alc.*, 1.2.26 &30)

The Turkish word sounds '*chaush*' which means a messenger, sergeant or lictor.[30] The word came to the Elizabethan vocabulary as Mustapha, a Turkish Sultan's envoy to England, visited London for a short time. Mustapha left Elizabeth's palace, carrying gifts and best wishes to the Sultan in Constantinople.[31] Despite this historical fact, some tales were invented that Mustapha had cheated Englishmen of their gold and money. Jonson used '*chiaus*' as a

synonym for Turk and a cheat; and the same negative image was used in Romances.[32] Samuel C. Chew refutes the allegation of cheating against Mustapha. The word later gave rise to the variant form, 'cheat'.[33]

Circumcision (*1T,* 3.1.8; *Jew,* 3.3.215; *Othe.*, 5.2.358)

A Muslim practice performed over babies. The Tradition of Prophet Muhammad recommends it.[34] The term was used in the Elizabethan plays to evoke hatred towards Turks. Writers used the epithet 'circumcised' to humiliate Muslim characters. The association of a turbaned Turk in Aleppo with the description of being circumcised, is found also in Shakespeare. Elizabethans used to tease Muslims with this description. Marlowe talks about an invincible Turkish army including 'many circumcised Turks' to confront the 'bands of Christians in the Terrene Sea'.

Civet (*Lr.*, 4.4.130; *CR*, 5.4.286)

Ben Jonson has listed 'civet' among Oriental perfumes and spices. Derived from the Arab name '*zabad'*, a civet is a yellowish or brownish soft substance having a wonderful musky smell.[35] It is produced from several plants and elements such as amber and musk.

Concubines (*1T*, 3.2.29; *2T*, 4.3.64 & 71; *Jew*, 1.1.28; *Alc.*, 2.2.35; *Vol.*, 4.2.207)

The Arabic word *'a'amah'* is used of a female war prisoner.[36] She can be taken up as a wife, as approved by Islamic law. Islam grants her less rights than a wife, but a big religious award is for her freedom. Children by her have all the rights similar to those of a wife.[37] Some Oriental sultans such as Amurath III was born of an *'a'amah'.* She was from the great Venetian family of Vessier, who was captured and placed in harem. Then, she became a Sultana.[38] Marlowe misconstrues this practice, thinking that concubinage among Muslims is the same as in Christendom - as Charlemagne and other kings had practised.[39] Marlowe expresses outrage over the condition of Turkish concubines, describing them as dishonoured souls.[40]

Cypher/ Cipher (*AYL,* 3.2.281; *Alc.*, 1.2.55; *Vol.*, 2.1.84)

'Sifr' is the original Arabic and the source of English word and concept of "zero".[41] Ben Jonson praises Subtle for being an expert in keeping accounts - 'cyphering perfect'. Shakespeare uses the term in the same sense.

Damask (*AYL,* 3.2.123; *Cor.,* 2.1.232; *TN,* 2.4.111; *WT*, 4.4.117; *Alc.*, 2.6.740 & 4.7.67 & 98; *Vol.*, 5.1.142)

The Syrian capital Damascus was famous for its red roses. Bacon's *Natural History* comments: 'a favourite species called the 'Damask rose' was planted in England in the sixteenth century and

thought to have been brought from Damscus'.[42] In Shakespeare, 'damask' denotes either red or red and white mixed as in *Coriolanus*, 'the war of white and damask in their... cheeks'. Olivia is complimented for her beautiful damask cheek. Jonson refers to 'damask' as a silken suit.

Elixir (*Alc.*, 1.4.22, 2.1.48 & 2.3.35; *Vol.*, 1.4.90)

The actual Arabic word is *'al-iksir'*.[43] It was believed in the Middle Ages that elixir could prolong life indefinitely, or could turn base metals into gold. Jonson calls it as the 'great elixir,' which is described as a 'sacred medicine'. In preparation of elixir, Jonson refers to Arabic scientific terms in *The Alchemist* as elements in alchemy. F. H. Mares interprets:

Adrop = lead (Arabic *usrub*).

Azoch = mercury (Arabic *az-saug*), and possibly the stone.

Zernich = orpiment, trisulphide of arsenic (Arabic *Zirnikh*).

Chibrit = sulphur (Arabic *kibrit*).

Heautarit = Mercury (Arabic *utarid*).[44]

"Forehead of his fortune" (*1T*, 2.1.3)

Marlowe's Cosroe talks about Islamic faith that 'The man [believes] that in the forehead of his fortune/ Bears figures of renown and miracles'. Ellis-Fermor suggests that this is an allusion

to the Muslim belief in the secret signs of destiny, which God writes on every man's forehead.[45]

Fustian (*2H4*, 2.4.203; *TN,* 2.5.119)

The actual Arabic word '*Fustat*' was the former name of Cairo, capital of Egypt. The term is mentioned twice in Shakespeare for a fabric known as a properly coarse cotton stuff, which was first imported into England. A.W. Verity notes: 'By metaphor *fustian* means something high sounding and nonsensical'; Pistol was "a fustian rascal," or "bombast". Literally, *fustian* means 'cotton-wadding to stuff out garments, then, metaphorically 'puffed up', affected language'. [46]

Genni (*ML,* 3.6.175)

'*Jinni*' is an Arabic word which means an invisible spirit that may interfere with the lives of human beings.[47] Satan is from Jinnis.[48] Jonson seems fascinated by the same image; he says: 'an infused kind of Valour/ Wrought in us by our Genni, or good spirit'. Marlowe mentions spirits when he says: 'Tempered by science metaphysical/ And spells of magic from the mouths of spirits' (*Tamburlaine*, Part II, 4.2.63-64).

"God, full of revenging wrath" (*1T*, 5.1.181)

The good attributes of Allah appear in Tamburlaine's words that made Gaskell pronounce the descriptions as an opposition of

Christian and Muslim beliefs.[49] Despite this misinterpretation, Muslims believe in what Marlowe says: 'There is a God, full of revenging wrath/ From whom the thunder and lightening breaks'. Marlowe shocks his Elizabethan audience with this description of God, intended to be taken as the Christian God. In fact, God in Islam has a hundred names and attributes such as the *Al-Hasib* (The Reckoner), *Al-Muntaqim* (The Avenger) and *Al-Qahhar* (The Subduer).[50] The essence of these names is represented in the play.

"He that sits on high and never sleeps" (*2T,* 2.2.49)

Tamburlaine speaks admirably of the oneness of God, declaring: 'The God that sits in heaven... For he is God alone, and none but he' (Part II, 5.1.199-200). Orcanes says: 'He that sits on high and never sleeps'. Marlowe means that 'He' is Allah. Carleen Ibrahim holds that 'Marlowe intends the verse of Ayat Al-Kursi (Throne), a blessing verse in the Holy Quran (2.255).[51] The verse means that the throne of God in the sky includes all things, world, planets and skies. The following is the verse:

> Allah! There is no god but He, - the Living, the Self-Subsisting Supporter of all. No slumber can seize Him, nor sleep. His are all things in the heavens and on earth. Who can intercede in His presence except as He permits? He knows what (approaches His creatures) before or after or behind them. Nor shall they compass aught of His knowledge except as He

> wills. His throne extends over the heavens and the earth, and He feels no fatigue in guarding and preserving them for He is the Most High, the Supreme (in glory).[52]

The verse embodies the same meaning, which Marlowe conveys thus:

> He that sits on high and never sleep,
>
> Nor in one place is circumscriptible,
>
> But everywhere fills every continent,
>
> With strange infusion of his sacred vigor.
>
> (*2T,* 2.2.49-52)

Heathen (; *2T,* 2.1.6; *Jew*, 3.5.13; *NT*, 3.2.74*; Othe.,* 1.1.29 & 5.2.314; *Alc.,* 3.1.5)

The term is often used to describe any Turk or Muslim in English literary texts. A heathen is an idolatrous worshipper. The Elizabethan authors used it to look down on non-Christians. The Turks, Moors and Saracens are depicted as heathens. The phrase the 'Turkish infidels' in *The Jew of Malta* carries the same meaning, when the Governor of Malta says: the 'Bashaws in brief shall have no tribute here/ Nor shall the Heathens live upon our soyle'.[53] The term 'heathens' stands for Turkish Muslims. Another example is in *Twelfth Night.* Malvolio is 'turned heathen, a renegado, for there is no Christian'. The expression 'To turn heathen' is akin to 'turn *Turk'.*

Shakespeare describes the confrontation between the Turkish fleet and Cyprus forces in *Othello* as between heathens and Christians.

"Heaven hath forbid the Ottomites" (*Othe.*, 2.3.163)

Muslims believe Allah is in the heaven and prophets are his messengers. Othello speaks about Islamic law that God forbids the Ottomans to beat each other. Othello pronounces this statement to encourage his officers to give up their quarrels. He indirectly praises the Turks for their high morals.

Janizaries (*1T*, 3.3.15 & 20; *Jew,* 5.2.17)

This is a Persian pronunciation of the former Turkish infantry of the Ottoman sultan's body-guard called *'jeni-tsheri'*.[54] Marlowe projects Bajazeth feeling proud of his military organization. Janizaries were the elite Turkish militia, composed of Christian boys.[55]

Levant (*Vol.*, 4.1.103)

The term is applied to the countries of the East. Literally, Levant is the point where the sun rises. Ben Jonson refers to Oriental countries of the Mediterranean Sea such as Syria and Egypt adjoining 'parts of all the Levant'. Queen Elizabeth I granted a charter for the establishment of Levant Company (1600). A commercial protocol was signed with Turkey as well as Persia later.[56]

Lute (*2T*, 1,4.29; *Jew*, 4.3.15 & 4.4.31; *Err.*, 3.2.55; *NI,* 4.5.43; *Tit.,* 2.4.45)

The Oxford English Dictionary attributes the origin of 'lute' to the Arabic *'al-aud'*.[57] The typical Arabic musical instrument was developed of half circle bulb, passing the tied strings which are struck with the fingers of the right hand and stopped on the frets with those of the left making different musical sounds. Lutes were popular from the fourteenth to the eighteenth centuries in the West, and are still common in the Arab world.[58] Marlowe and Jonson use it in the same sense of a musical equipment.

Mahomet, the Prophet (*DFA*, 931 & 937; *Tam.*, s.t.; *1H6,* 9.2.119; *Lr.,* 3.4.133 & 4.1.62)

The spelling 'Mahomet' is the general form of the Prophet Muhammad used in Elizabethan plays. Shakespeare employs 'Mahu' and 'Modo' forms in *King Lear*. The correct Arabic word is *'Muhammad'*, literally the praised one. The Prophet Muhammad is the bearer of the message of Islam, through Gibrail, the Holy Spirit and the chief of angels.[59] Muslims respect the Prophet next to the noble Quran. Marlowe describes Muhammad as a prophet and sometimes as a heavenly god. Shakespeare, however, attacks his prophethood alleging that a dove taught the Prophet, and speaks of him as the prince of darkness in *King Lear*. The Latin form

'Mahomet' has been mentioned more than forty times, thirty-six times in *Tamburlaine, The Great* and four times in Shakespeare. A.W. Verity holds that 'Modo' and 'Mahu' are corruptions of Mahound and 'Mahomet'.[60] *The Oxford English Dictionary* records seventeen forms for the spelling of Mahomet, seventeen for 'Mahound', thirty-three for 'Maumet', and six forms of 'Mohammed', making a total of seventy-three ways to spell one name.[61]

Mahumetans (*ML,* 2.6.108)

It is a European term to describe Muslims. Ben Jonson uses the term 'Mahumetans' in contrast to 'Christians' when he describes a mixed gathering in a party. However, the word 'Musselman' has been only used once in the Elizabethan plays by John Fletcher in *The Knight of Malta* (II,i). Edward Said insists, and rightly so, that 'no Muslim would call himself a Mohammedan'.[62]

Mameluke (*Vol.*, 2.1.90)

The Arabic word *'mamluk'* means a male slave. Later in the thirteenth century, Egypt was ruled by a group of slaves who called themselves nobles and sultans. They remained in power until early nineteenth century. Sir Politic, in the play *Volpone,* uses the Italian plural form of the Arabic one in the same sense.[63]

Mammet (*Rom.*, 3.5.185; *Alc.*, 5.5.128)

A puppet, a false god or an idol, stands for a corrupted form of the Arabic word and the image of 'Muhammad', the Prophet.[64] The form 'mammet' was used to mean an idol during the Middle Ages. When John of Trevisa translated *Polychronicon* (1342) of the Orientalist scholar Ranulf Higden, he said that Muhammad 'forbeed the paynyms mametric'; Smith says: 'he did not realize that he was saying that Muhammad forbade the worship of Muhammad'.[65] Shakespeare and Jonson replace the term and the visage of idol of 'mammet', which has a negative connotation of a puppet to convey a repulsive image of the Prophet.[66]

Mecca/ Makkah (*2T*, 1.2.64)

Makkah is a city in the west of Saudi Arabia, and the birthplace of the Prophet Muhammad. It was the beloved place for him; therefore, Muslims love it. It houses Kaaba, the House of Allah. Makkah is the destination of pilgrims once a year in a specific month of the Islamic calendar.[67] Marlowe places incorrectly the grave of the Prophet Muhammad in Makkah, despite the fact that it is in Al-Medina, another city - three hundred fifty kilometers northwest of Makkah.

Moor (*Jew*, 1.1.21 & 1.3.109; *Tam.*, s.t.; *MV,* 3.5.35 & 37; *Othe.*, s.t.; *Tit.*, s.t.; *EMH*, 3.3.15; *Poe.*, 3.4.236 & 275)

'*Maghribi*' is an Arabic term for an inhabitant of North Africa. 'Moor' in the Elizabethan plays, stands for a native of Mauritania, Morocco, Algeria, Tunisia and Libya.[68] The primary usage of the term 'Moor' signifies a 'Muslim'.[69] In *Tamburlaine* the armies of Fez, Algeria and Morocco are described as of Moors. Othello and Prince of Morocco are noble Moors.

Morris (*MND,* 2.1.98; *H5,* 2.4.25*; AWW,* 2.2.23)

Morris is originally 'Moorish' and was earlier used to mean Oriental grotesque Moorish-dancers who performed in festivals of Moors in Spain.[70] 'Morisco' is its another form as noted in Shakespeare's *Henry VI* (Part II, 3.2.365) to mean 'a wild Moor' in a reference to the Moors expelled from Spain in the fifteenth and sixteenth centuries, though they converted to Christianity.[71] In *A Midsummer Night's Dream* the word 'Morris' applies to talented dancers singing before high ranking people. Arnold reports that the Moorish dancers in England (1589) dyed their face in imitation of the Moors.[72]

Mortimer (*2H6*, 4.2.37; *E2*, 3.2.23; *FM,* 1.1)

The title means an invader of Muslim Orient.[73] In Jonson, Mortimer is a character; he says: 'my ancestors ... swept the desert shore of the Dead Sea/ Whereof we got the name Mortimer?' It is derived from the name of a Palestinian territory called '*Mortuum*

Mare' which witnessed the Christian crusaders.[74] Shakespeare refers to Cade's 'father [who] was a Mortimer' (a crusader).

Mummy (*Poe.*, 2.1.59; *Vol.*, 4.4.14)

W.M. Watt has acknowledged the original source of 'mummy' as the Arabic '*mummiya'*.[75] It is the embalmed body of Pharaohs of Egypt. 'Mummy' liquid is derived from embalmed bodies and used for medicine or magic.[76] Therefore, Jonson's Mosca wants to 'sell' Volpone 'for mummia' - powder, because he becomes half dead. Jonson was aware of the uses of mummy in medicine since mummy powder was sold in market.

Musk (*AWW,* 5.2.19; *CR.,* 5.4.286; *Wiv.*, 2.2.37; *TT,* 4.5; *Vol.*, 3.2.91)

Ben Jonson includes 'musk' in the list of the Oriental spices and perfumes in *Cynthia's Revels*. Shakespeare and Jonson speak admiringly of 'musk' as a sweet-smelling material, which is much attractive and preferable to women as a kind of cosmetic. The Arabic word is '*mesk*', a sweet smelling, and a reddish brown material.[77] Musk is produced naturally by the musk deer.

Negro (*2T,* 1.4.74; *MV*, 3.5.36; *Vol.,* 3.2.430)

In the sixteenth century writers pejoratively called any dark North African as a Negro, a Moor or a 'Blackamoor'. Sir Thomas Elyot, according to Hunter, calls Ethiopians as Moors; Walter Raleigh

in *The History of England* writes of the Negroes, as the Blackamoors.[78] The *Oxford English Dictionary* does not give a specific statement regarding, the origin of Negro. It is not known how Shakespeare dubbed Othello as a Negro. Shakespeare describes Othello and Aaron as 'Mauritanians'.[79] Aaron appears to be as ugly as Negro 'with a fleece of woolly hair'.[80] His baby is by a white lady and is described as 'a coal-black and a thick-lipped.'[81] The Moorish Prince Muly in Peele's *Battle of Alcazar in Barbary* (1585) is also called a Negro.[82]

Oriental Pearl (*2T,* 1.6.97; *DF,* 1.1.82; *Jew,* 1.1.88 & 4.1.68; *MND,* 4.1.51; *R3,* 4.4.322)

Marlowe, Shakespeare and Jonson often refer to the Oriental pearls as highly expensive and lustrous gems. It indicates their fascination for the Oriental pearl. The playwrights use the term 'Oriental' with pearl to distinguish it from the non-Oriental one. Margurite says: 'Pearl is chief of all white precious stones'.[83]

Ottoman (*DFA*, 865,925; *Jew,* 5.2.106; *Othe.*, 1.3.49 & 2.3.163; *Wiv.,* 4.4.21)

It is an equivalent of the Arabic word '*Othman,*' which is basically a proper noun. An Ottoman, however, is used to mean native of Turkey, or a descendant of Osman I (1300-1370) the founder of the Turkish empire.[84] The terms 'Turk' and 'Ottoman' are

interchangeably used to have the same meaning. Shakespeare, like Marlowe, describes Ottomans to refer to the Turkish authority and dynasty. Since most of the Turks were not Ottomans, the title 'Turk' does not include the Ottoman members of the dynasty.[85]

Pagan (*2T*, 2.1.26 & 25; *MV*, 2.3.11; *R2*, 4.1.86; *Othe.*,1.2.99)

Frequently, a Turk is described in different contexts as a pagan or a heathen. It is a derogatory term to mean a Muslim. For example, the Bishop of Carlisle in *Richard II* ironically describes Muslim Moors as 'black pagans'. Norman Daniel says:

> Muslims are called 'pagan', and there is a persistent effort to link them with the pagans of the ancient world, as well as confusion, perhaps inherited, between the Arabs and the pagans of the Barbarian invasions of Europe.[86]

"Persians our Puritans" (*ML*, 1.5.18)

Jonson suggests that 'the Persians' are religiously as conservative as 'Puritans' in Christianity. It indicates that the Elizabethans knew something about Muslim sects – Shiah and Sunni. The former constituting a small minority among Muslims of the world are settled mostly in Persia.

Saffron (*AWW,* 4.5.2; *EH*, 3.3.35)

The source is the Arabic word *'za'faran,'* an orange-red product of dried stigmas of crocus sativa.[87] The Elizabethan playwrights speak amazingly of it as a good material and a spice.

Shakespeare refers to saffron as a material used to dye both starch and cakes. He alludes to a snipped-taffeta to be dyed with saffron.[88]

Saracens (*R2*, 4.1.86)

Shakespeare refers to Saracens as a national group along with Moors and Turks in the Turkish army. An Arab or any Muslim is called a Saracen.[89] Arabic '*sharqi*' takes the form Saracen, as *The Oxford English Dictionary* maintains: 'It is derived from the Arabic word '*sharq*' which means the East, Orient or place of the sunrise'.[90] Smith attests that the term 'Saracen' was a label by Christians for pagans or heathens or enemies of Christianity.[91]

Sarsnet (*Alc.*, 2.1.195)

Ben Jonson describes 'taffeta,' a material of cloth, as 'sarsnet'. F.H. Mares describes 'sarsnet' as a fine soft silk fabric of taffeta wave which was originally made by the Saracens.[92] Sarsnet is described by Mammon as a model of his 'taffeta'.

Semicircled horn/ moon (*1T*, 3.1.12; *2T*, 3.1.65)

The Elizabethan allusion to the 'semicircled moon' refers to the Turkish insignia 'the crescent' which is in contrast with the Cross for Christians. Marlowe described the crescent as silver and green half moon in the Turkish wars. Muslims used white crescent on a green flag as an official emblem.[93]

Sophy (*MV,* 2.1.25; *TN,* 2.5.174; *Vol.*, 3.2. 427)

The literal Arabic meaning of '*safi*' is 'pure'.[94] Sophy stood for a Persian surname given to the ancestors of the ruling dynasty founded by Ismail Safi in Iran in the sixteenth century. In Elizabethan times the word '*Sophy*' was equivalent to Shah of Persia of the day.[95] Shakespeare in *Twelfth Night* refers to Robert Sherley's journey to Persia in 1602 as Sherley was friendly to the Sophy and got thousands as pension from him.[96]

Sultan/ Souldan (*DFA*, 818; *Tam.,* s.t.; *MV*, 2.1.26)

The Arabic term '*sultan*' is a title of the chief ruler of a Muslim country. A sultan often inherits the sovereign or takes it by force. All emperors of the Turkish state adopted this title. The Elizabethan playwrights used the word '*sultan*' in the same sense and other titles such as the Great Turk, and Grand Signior of the Turks to refer to the Turkish emperor.[97]

Sultan Soliman I (1520-1566) (*DFA*, 862 & 924; *MV,* 2.1.26)

The Turkish Emperor was known for his deeds as the lawgiver', and to Europe as 'the Magnificent'.[98] He was famous for his love affairs, especially with the Athenian lady, Hiren. Kyd's *Soliman and Perseda* is a good example of the English interest in that Euro-Oriental romance.[99] Marlowe represents him in the *Appendix to Dr. Faustus* as a proud Sultan. Other sultans such as

Selim and the character of his son Calymath are represented in *The Jew of Malta.* Sultan Amurath is also mentioned by Shakespeare in *2 Henry IV* (5.2.47) in a manner hinting that Turkish sultans were famous in England.

Syrian/ Sorian (*2T*, 1.1.63 & 3.5.45)

The Elizabethans knew much about Syria and its people owing to the trade journeys to Aleppo port. The term 'Syrians' in *The Travels Sir John Mandeville* signifies Christian Syrians.[100] Marlowe does not differentiate between Syrians as Christian or Muslim. He looks upon them simply as allies of Turkey.

Syrup (*Vol.*, 3.2.83)

The Arabic '*sharab'* literally means a sweet beverage/ drink.[101] Jonson speaks of a medicine being boiled with syrup of fruit such as 'apples' to make a liquid medicine for patients.

Taffeta (*AWW*, 4.5.1; *LLL*, 5.2.159 & 5.2.406; *TN,* 2.4.73; *Alc.*, 2.2.89; *BF*, 3.4.136)

The Persian word *'taftah'* is a twisted and woven fabric. Englishmen preferred a taffeta of fine and soft silk stuff' or of a light and thin silk.[102] Shakespeare points out that it was better than other fabric. Jonson, in *Bartholomew Fair*, has put words into his character's mouth expressing his astonishment over a kind of

taffeta with a nap woven in tufts. It is evident that its design was mostly influenced by the fashionable taste of Elizabethans.

Tartar (*Tam.*, s.t.; *AWW,* 4.4.9; *Err.*, 4.2.32; *H5,*2.2.123; *MND,* 3.2.263; *MV,* 4.1.32; *TN*, 2.5.184; *Wiv.*, 4.5.18)

A Tartar is a native inhabitant of Mongolia, a region in Central Asia, extending eastward from the Caspian Sea.[103] Mongolia was formerly known as an independent state and Chinese Tartary. A 'Tartar' was also known in the Elizabethan Age as an alternative term to a 'Turk' or a Mongolian.[104] The words 'Scythian' and 'Tartar' are used interchangeably by Marlowe to describe groups in Tamburlaine's camp. Ellis-Former notes that the 'Scythians' were a branch of the Tartar race.[105] Shakespeare highlights the profession of the Tartarian weaponry such as 'Tartar's bow' and 'arrow', as much skillful in targeting its goal, when Puck metaphorically would get his objectives faster than the Tartar's arrow.

Temple (*2T*, 1.2.64 & 5.1.173; *Jew,* 3.5.14; *MV,* 2.1.43)

A sacred building devoted to divine worship. The Elizabethan reference to 'temples' is to the Muslim mosques. 'The Temple of Mahomet' is a scene in Robert Greene's *Alphonsus* (IV, I),[106] and 'Mecca's temple' is mentioned in *Tamburlaine*. The old term 'temple' applies to idolatrous Oriental places of worship. However, most of the Elizabethan playwrights reiterated the Medieval

misunderstanding about the idol of Muhammad sat in mosques. Marlowe incorrectly places the body of Muhammad in the mosque of Makkah.

Turban (*Cym.*, 3.3.6; *Othe.*, 5.2.362; *SW*, 1.1)

Shakespeare refers to a 'turban' as an element of the Turkish costume. The Turkish *'tulbant'* is an alternative to the Persian *'dulband'*.[107] A 'turban' is a headdress of Muslim Oriental men. It was a cap wrapped round by a long piece of linen cotton, or any soft fabric, mostly white. A turban was a symbol of Muslim people.

Turk (*Tam.*,s.t.; *Jew*, s.t.; *1H6*, 4.7.73; *AYL*, 4.3.32; *Lr.*, 3.4.88; *R2*, 4.1.85 & 130; *R3*, 3.5.39; *Othe.*,1.3.38; *Alc.*, 1.2.27)

'Turk' is a native inhabitant of Turkey. In Elizabethan plays, a 'Turk' is used of any Muslim having a service or business in the Ottoman empire. He may be Moroccan, Algerian, Tartarian, Arab, African, Albanian, Mongolian, etc. Shakespeare employs the term in a derogatory manner. In *As You Like It*, Rosalind presents a patriotic simile by selecting the image of religious material. He accuses Orlando, the daughter of Duke Senior, of defying him 'like Turk to Christian'. The Elizabethans held the image of Turk or any Muslim negatively to conjure a distorted picture owing to the Islamophobia and the Turkish threat. Hamlet uses the term 'turn

Turk' metaphorically to describe his despair. He says to himself: 'the rest of my fortune [could] turn Turk with me'.[108]

" To Turn Turk" (*Ado*, 3.4.50; *Ham.*, 3.2.270; *Othe.*, 2.3.166; *Wiv.*, 1.3.84)

'To Turn Turk' is to become a Muslim.[109] Shakespeare employs the image of Turk in the speech of his characters. Iago in *Othello* says: 'I am a Turk'. Richard III surprisingly refutes: 'What think you, we are Turks or infidels?'; and Othello asks: 'Are we turn'd Turk?' The word 'Turk' carries the derogatory image of a Muslim.[110] The expression 'to turn Turk' was a common by-word for taking the Muslim side. The Elizabethans often referred to this expression to mean embracing Islam. Islam attracted non-Muslims, not only because it was the religion of the rulers of the world, but even more because it was increasingly the religion of the masses.[111] Jonathan Bate, like Daniel, has reported that many Europeans including Elizabethan Englishmen converted to Islam by the rise of Ottomans and the fall of Constantinople.[112] Islam spread all over the world. Large numbers of pagans, Jews and Christians became Muslims in the course of time. Daniel reports that the impact of the Ottomans was great on Christians.[113] The Turkish women were chaste and not looking for another lover; officials were common people not lords; and the state was great and respected everywhere.[114]

The phrase 'to turn Turk' was an allegation to accuse a non-Muslim, when it appeared from his behaviour or his words that he is a pro-Turk, or he might embrace Islam. Thereupon, he was abused by others.[115] The literal meaning sometimes is to embrace Islam. A Muslim commander asks in Kyd's *Soliman and Perseda:*

> What say these prisoners?
>
> Will they Turn Turk or not. (3.5)

One of the prisoners says: 'I turn Turk,' to save his life. [116]

Chew found a double meaning of the term - religious and political, such as in the dramatic episode of the protagonist Captain Ward in Daborne's play *A Christian Turn'd Turk* (1598).[117] Captain Ward had been accused of being 'traitor to England,' because he was seen kissing the head of 'Mahomet'.[118]

Turquoise (*MV,* 3.1.111)

Shakespeare describes the 'turquoise' as a precious stone. Turquoise is literally a Turkish stone. It is so called because the stone was first found in Turkistan, a mountain region in the northeast of Iran.[119] The Oriental stone is of a greenish-blue colour.

Zoacum (*2T*, 2.3.20)

The Quranic word '*Zaqqum'* is a name of a tree in Hell. Among the Elizabethan playwrights, only Marlowe describes the tree in

relation to the position of criminals in hell in the Hereafter as it is mentioned in the Quran (37: 62-65); Allah says:

62. Is that the better entertainment?
Or the Tree of Zaqqum?
63. For We have truly
Made it (as) a trial
For the wrong-doers.
64. For it is a tree
That springs out
Of the bottom of Hell-fire:
65. The shoots of its fruit-stalks
Are like the heads
Of devils.[120]

Following the defeat and the death of King Sigismund, Marlowe projects the Muslim commander Orcanes pronouncing the punishment on the Christian Sigismund because he broke his oath to keep the truce to fight against Tamburlaine. Ocranes describes in his tantrum that Sigismund would be fed from the bitter fruit tree, which only grows in hell. Marlowe illustrates the vision by Quranic words such as 'fire' for 'hell' as in Arabic version, and the tree of the 'Zoacum' (Arabic *Zaqqum*) whose branches are like the heads of devils. [121] Marlowe makes the same depiction:

... feeds upon the baneful tree of hell,

That Zoacum, that fruit of bitterness,

That in the midst of fire is ingraffed,

Yet flourisheth as Flora in her pride,

With apples like the heads of damed fiends.

NOTES

1. Samuel C. Chew, *The Crescent and The Rose: Islam and England During the Renaissance* (New York: Oxford University Press 1937), pp. 13-14, and 17.
2. Christopher Marlowe, *The Works of Christopher Marlowe,* ed. C.F. Tucker Brooke (Oxford: Oxford University Press, 1969), *Appendix to Dr Faustus,* p. 198.
3. *The Oxford English Dictionary,* (*OED*) Second Edition (Oxford: University Press, 1989) Vol. I, p. 164; Compare W. Montgomery Watt, *The Influence of Islam on Medieval Europe* (Edinburgh: Edinburgh University Press, 1972), p. 85.
4. *OED*, *op cit,* p. 300.
5. Ben Jonson, *The Alchemist,* ed. F.H. Mares (London: Methuen, 1986) (2.3. 98), p. 60.
6. Philip K. Hitti. *History of The Arabs* (London: Macmillan, 1953), pp. 123-124; see also *OED*, *op cit,* 302.
7. William Shakespeare, *Macbeth,* ed. A.W. Verity (New Delhi: Macmillan, 1992), p. 163. See *OED*, *op cit,* p. 306; Watt, *op cit,* p. 85.
8. Jonson, *The Alchemist*, ed. F.H. Mares, p. 14; see also *OED*, *op cit,* p. 311.
9. *OED*, op cit., p. 321; Jonson, *The Alchemist*, ed. F.H. Mares, p. 37.
10. *OED*, *op cit,* p. 351.
11. William Shakespeare, *A Midsummer Night's Dream,* ed. A.W. Verity (New Delhi: Macmillan, 1992), p. 91.
12. *OED*, *op cit,* p. 355.
13. *Ibid,* p. 383.

14. *Ibid.*
15. Heyward Brock, *A Ben Jonson Companion* (Indiana: Indiana University Press, 1983), p. 17.
16. Syed Ameer Ali, *The Short History of Saracens* (London: Macmillan, 1961), p. 580; compare Hitti, *op cit,* pp. 576-578 and 385-388.
17. Brock, *op cit,* p. 17; see also Hitti, *op cit,* pp. 365-368.
18. Muneer Al-Balibki, *Al-Mawrad English - Arabic Dictionary* (Beirut: Dar Al-Malaeen, 1992), p. 812.
19. Ameer Ali, *op cit,* p. 581.
20. Chew, op cit., p. 433.
21. *Ibid.*
22. *OED*, *op cit,* p. 675.
23. *Ibid,* p. 844; compare Watt, *op cit,* p. 86.
24. William Shakespeare, *All's Well That Ends Well*, ed. G.K. Hunter, Arden Edition (London: Methuen, 1963), p.98.
25. Ben Jonson, *The Silent Woman,* ed. P.S. Avasthi (Agra: Lakshmi Narain Agarwal, 1985), p. 207.
26. *OED*, *op cit,* p. 981.
27. *Al-Munjid Fi Al-Luqah* (Arabic-Arabic Dictionary), Thirteenth Edition (Beirut: Dar Al-Mashriq, 1997), p. 102.
28. Thomas Arnold and Alfred Guillaume (eds.) *The Legacy of Islam* (Oxford: Oxford University Press, 1964), p. 172; see also Watt, *op cit,* p. 24.
29. Arnold, *op cit,* p 172.
30. *OED*, Vol. 3, p. 103.
31. Jonson, *The Alchemist*, ed. F.H. Mares, p. 25.
32. Chew, *op cit,* p. 181.
33. *Ibid.*

34. Syed Abul Hasan Ali Nadwi, *The Musalman* (Lucknow: Academy of Islamic Research and Publications, 1977), p. 14.
35. *OED*, *op cit,* p. 254; compare Watt, *op cit,* p. 87.
36. A.R. Kidwai, *Orientalism in Lord Byron's 'Turkish Tales'* (Lewiston: Mellen University Press, 1995), p. 89.
37. *Ibid.*
38. Chew, *op cit,* p. 494.
39. Kodanda Rao, *East Versus West: A Denial of Contrast* (London: George Allen & Unwin, 1939), p. 108.
40. Christopher Marlowe, *Tamburlaine, The Great,* Parts I & II, ed. T.A. Wolff (London: Methuen, 1965) (Part II, 4.3.82), p. 201.
41. *Encarta: World English Dictionary* (New Delhi: Macmillan, 1999), p. 346; compare *OED*, *op cit,* p. 225.
42. William Shakespeare, *Twelfth Night,* ed. A.W. Verity (Delhi: Surjeet Publications, 1994), p. 142.
43. *OED*, Vol. 5, p. 142.
44. Jonson, *The Alchemist*, ed. F.H. Mares (2.3.196), p. 76.
45. Marlowe, *Tamburlaine*, ed. T.A. Wolff, p. 227.
46. Shakespeare, *Twelfth Night*, ed. A.W. Verity, p. 144.
47. Kidwai, *op cit,* p. 94.
48. M. A. Asabooni, *Mukhtasar Tafsseer Ibn Katheer* (Arabic) (Beirut: Dar Al-Quran Al-Kareem, 1981),Vol. 2, pp.423-424.
49. Carleen Ibrahim, 'By the pen and that which they write': A Muslim Perspective of Marlowe's Use of the Holy Qur'an in *Tamburlaine* Parts I and II', in *English and Islam: Creative Encounters,* eds. J.U. Khan and Ardrian E. Hare, (Kuala Lumpur: International Islamic University Press, 1996), p. 42.
50. Syed Abul Hasan Ali Nadwi, *The Excellent Names of God with Lexical and Exegetical Notes* (Lucknow: Academy of Islamic Research and Publications, 1991), pp. 11-17.

51. *Ibid,* p. 41.
52. Abdullah Yusuf Ali, (trans.) *The Glorious Quran* (Al-Madina: Mujama King Fahd, 1997), pp. 114-115.
53. Marlowe, *Works,* ed. C.F. Tucker Brooke (5.5.34), p. 284.
54. *OED*, Vol. 8, p. 187.
55. Alain Grosrichard, *The Sultan's Court*, trans. by Liz Heron (London and New York: Verso, 1998), p. 87; compare *Encarta*, *Dictionary*, p. 1003.
56. G.M. Trevelyen, *The Social History of England* (India: Orient Longman, 1990), p. 198.
57. *OED*, Vol. 9, p. 124.
58. *Cambridge International Dictionary of English* (New Delhi: Cambridge University Press, 1995), p. 849.
59. *The Holy Quran* (27: 191-5); compare W. Montgomery Watt, *Muhammad At Mecca* (Oxford: Clarendon, 1953), pp. 40-41.
60. William Shakespeare, *King Lear,* ed. A.W. Verity (Delhi: Surjeet Publications, 1988), p. 178.
61. Byron Porter Smith, *Islam in English Literature* (New York: Caravan Books, 1977), p. xiii.
62. E. Said, *Orientalism* (New York: Vintage Books, 1979), p. 280.
63. Ben Jonson, *Volpone,* ed. David Cook (London: Methuen, 1962), p. 208.
64. *OED*, *op cit,* p. 490.
65. Smith, *op cit,* p. 3.
66. A.M. Wazzan, *Fikr Atabsheer Fi Masrahiat Shakespeare* (Arabic) (Riyadh: Dar Ishbeelia, 1998), p. 243; compare Arnold, *Legacy, op cit,* p. 327.
67. Abu Zakaria Al-Nawawi, 'Kitab Al-Haj,' in *Riyadh Asaliheen* (Arabic) (Damascus: Dar Al-Thakafa Al-Arabia, 1994), p. 385.

68. Jonathan Bate, 'Othello and the Other: Turning Turk, The subtleties of Shakespeare's Treatment of Islam', *The Times Literary Supplement* (October 19, 2001), p. 14.
69. *Ibid.*
70. H.G. Farmer, 'Music,' in Arnold, *Legacy*, *op cit,* p. 373.
71. J.B. Trend, 'Spain and Portugal,' in Arnold, *Legacy*, op cit., pp. 4 and 39; see also Chew, *op cit,* p. 518.
72. Farmer, *op cit,* p. 374.
73. Christopher Marlowe, *Edward II,* ed. Osborne William Tancock (Oxford: Claredon, 1879), p.133.
74. *Ibid.*
75. Watt, *op cit,* p. 90; see also *OED*, Vol. 10, p. 97.
76. Ben Jonson *Volpone,* ed. Alvin B. Kernan (London: Yale University Press, 1962), p. 222.
77. *OED*, *op cit,* p. 131.
78. A.C. Bradley, *Shakespearean Tragedy* (London: Morrison and Gibb, 1961), p.199; see also Chew, op cit., p.522
79. William Shakespeare, *Othello,* ed. M.R. Ridley, Arden Edition (London: Methuen, 1958), p. liii.
80. Syed Naqi Husain Jafri, 'Image of the Orient in Shakespeare,' *Encounter,* New Delhi, Vol. 2, No. 4 (July/August 1999), p. 185.
81. William Shakespeare, *Titus Andronicus,* ed. J.C. Maxwell, Arden Edition (London: Methuen, 1963), p.52.
82. Bate, *op cit,* p. 15.
83. Harrison, *Description of England,* Book III, and Chap. i Part I, p. 80, in William Shakespeare, *King Lear*, ed. A.W. Verity, p. 130.
84. Andrina Stiles, *The Ottoman Empire 1450-1700* (London: Hodder and Stoughton, 1989), p. 9.

85. *Ibid.*
86. Norman Daniel, *Heroes and Saracens: An Interpretation of the Chansons de Geste* (Edinburgh: Edinburgh University Press, 1984), p. 263.
87. *OED*, Vol. 14, p. 362; see also Watt, *op cit,* p. 91.
88. Shakespeare, *All Well's That Ends Well*, ed. G.H. Hunter, *op cit,* p. 120.
89. Al-Balibki, op cit., p. 812; compare Daniel, *Islam and The West, op cit,* p. 14.
90. *OED, op cit,* p. 370.
91. Smith, *op cit,* pp. xx-xxi.
92. Jonson, *The Alchemist*, ed. F.H. Mares, p. 52.
93. Kidwai, *op cit,* p. 90.
94. *Al-Munjid, Dictionary, op cit,* p. 441; compare Shakespeare, *Twelfth Night*, ed. A.W. Verity, p. 150.
95. Shakespeare, *Ibid,* p. 108; compare Chew, *op cit,* p. 210.
96. Chew, *op cit,* p. 274.
97. Ben Jonson, *Every Man in His Humour,* ed. N.S. Takakhav (Bombay: Karnatak Publications, 2000) (1.3.73-74), p. 118.
98. Chew, *op cit,* p. 80.
99. Thomas Kyd, *The Works of Thomas Kyd,* ed. Frederick S. Boas (Oxford: Clarendon, 1996), p.367.
100. Sir John Mandeville, *The Travels of Sir John Mandeville,* Vol. I ed. Malcolm Letts (London: Hakluyt, 1952), p. 85.
101. *OED*, Vol. 17, p. 495; see also Watt, *op cit,* p. 91.
102. *Ibid,* p. 537.
103. *Ibid,* p. 650.
104. *Ibid.*
105. Marlowe, *Tamburlaine,* ed. T.A. Wolff, pp. 223 and 224.

106. Robert Greene, *The Plays & Poems of Robert Greene,* ed. J. Churton Collins (Oxford: Clarendon, 1965), Vol. I, p. 112.
107. *OED*, Vol. 18, p. 679.
108. William Shakespeare, *Hamlet,* ed. A.W. Verity (New Delhi: Macmillan, 1992), p. 74.
109. Nabil Matar, "Turning Turk': Conversion to Islam in English Renaissance Thought,' *Durham University Journal,* Durham, England: Vol.86.55 (1) (January 1994), p. 34.
110. Ibid; see also A.R. Kidwai, *The Crescent and The Cross: Image of the Orient in English Literature up to 1832* (Aligarh: Aligarh Muslim University Press, 1997), p. 9; compare also Norman Daniel, *Islam, Europe and Empire* (Edinburgh: Edinburgh University Press, 1966), p.9.
111. Thomas Arnold, *The Spread of Islam* (New Delhi: Goodword, 2000), p. 157.
112. *Ibid,* pp.173-174; compare Daniel, *Empire*, *op cit*, pp. 9-10; and Jonathan Bate, *op cit,* p. 16.
113. Daniel, *op cit,* pp. 9-10.
114. *Ibid.*
115. Chew, *op cit,* pp. 146 and 362.
116. Kyd, *op cit,* p. 367.
117. Chew, *op cit,* p. 146.
118. Daniel, *Empire*, *op cit,* p. 19.
119. *OED*, *op cit,* p. 721.
120. Abdullah Yusuf Ali, (trans.) *The Glorious Quran*, op cit, pp.1350-1351.
121. Ibrahim, *op cit,* p. 47; see also Adnan M. Wazzan, *Surat al-Islam Fi al-Adab al-Enklizi* (Arabic) (Riyadh: Dar Ishbeelia, 1998) Vol. I, pp. 333-334.

CHAPTER – FIVE

THE ORIENTAL CHARACTERS

The frequency of the appearance of the Oriental characters is visible in the Elizabethan drama. They are represented as kings, emperors, sultans, caliph, princes, governors, pashas, commanders, knights and soldiers. According to T.J.B. Spenser, the reassessment and reconsideration of famous historical figures was a common literary activity in Renaissance.[1] Elizabethan playwrights produced Turkish figures in their works, using Turkish history as a source of their material. Richard Knolle's *The General History of the Turks* (1603) was their primary source. Accordingly, Oriental characters such as the Turkish sultans - Bajazeth I (1389-1403), Soliman I (1520-1566), Selim II (1566-1574), Amurath III (1574-1595), and Turkish Muhammad II (1451-1481), Tamburlaine of Tartary (1335-1405), Muly Mahomet of Morocco (c.1577), Caliph Almunsoor the founder of Abbasid empire (754-775), Mizera of Persia (c.1626), and Shah (Sophy) of Persia (c.1551), are heroes in some of the Elizabethan plays.

Turks got the central attention in the plays. Next, Moors seem to be the traditional characters represented marginally. Later, a large number of other nationalities received attention - Tartars, Africans, Persians, Arabs, and their sub-ethnic groups appear on the

stage. These ethnic nationalities come up with the common identity of being Orientals. Samuel C. Chew remarks that the term 'Turk' or 'Moor' refers to Muslims in general and to their nationalities when their names come together in passages.[2]

The influence of Oriental figures on the Elizabethan stage is marked. The empirical data about the Orient and its people count very little in the Elizabethan period due to limited sources, books, merchants and travelers, who might deliver less authentic information. Samuel C. Chew observes that in the Elizabethan period 'a man of average education and intelligence had in mind the conquest of Tamburlaine, and his humiliation to the top Turkish Sultan Bajazeth I'; 'the alternating advancing force and retreating tide of Turkish forces in the Balkan'; 'the loss of Rhodes and at a much later date of Cyprus'.[3]

Spanish and French stories of the Eastern lore helped introduce Oriental material in England. Turkish lands became a focus of curiosity for Europeans with respect to the inhabitants' exotic costume, beliefs and manners.[4] Oriental characters in *The Chansons de Geste*, *The Songs of Roland*, William Langland's *Piers Plowman*, John Lydgate's *The Fall of Princes*, Chaucer's *Canterbury Tales*, and in Digby plays such as *Mary Magdalene*, provide the earliest instance of the presence of Oriental characters in English

literary tradition. In *The Songs* the crusading attitudes distort deliberately the image of Muslims, known as Saracens. The core of the misrepresentation hinges on deep aversion towards Islam that was perceived as a heresy and Muhammad wrote the Quran. So the figures of the Prophet and his followers are marred and they are all seen as devils. It is remarkable that Muslims are represented as villains by writers in order to celebrate their own national heroes such as Charlemagne and his paladins, and Queen Elizabeth as in Spenser's *Faerie Queene*.[5] Spenser, like all Medieval writers, depicts Muslims as physical monstrosities, usually in the form of giants and black in colour as devils.[6] They are always linked with violence and bloodshed, represented as antichrist and immoral. The oft-recurring expression to describe a Muslim tersely as 'infidel', 'pagan' or 'heathen' in the Elizabethan drama and onward is a typical Medieval practice.[7]

Medieval plays are full of references used in a similar manner. Jesus in '*The Crucifixion'* of Digby Mysteries lashes out harsh words against the Prophet Muhammad:

> Weh! Hark, Sir Knights, for (by) Mahound's blood,
>
> Of Adam's kind is all his thought.[7]

Mary Magdalene of the Digby Mysteries is a play with a complete and elaborate service held in honour of 'Mahound,' the

Prophet Muhammad.[9] In the temple (mosque), the king of Marcylle proposes to sacrifice to his gods, and especially to 'Mahound', and during the service all present characters kneel to 'Sentt Mahownde', in the same way Muslims kneel to Allah in prayers. The king of Marcylle bids the image of 'Mahound' to speak but it remains voiceless. The king offers a gold peasant for himself and his Queen Magdalene prays to Mahound 'God Lord, let natt my sowle be lost?'[10] In the play Muslims and Christians clash. Some Muslims are slaughtered and others are converted to Christianity. Magdalene finally converts the king of Marcylle to Christianity. The king destroys his mosque and promises to build Christian churches and guide his people to Christianity, devoting himself wholly to Christ.[11]

Ben Jonson describes in *The Magnetic Lady* a merry party in England. The vision describes a gathering of Muslims and Christians in congenial familiarity. Nobody can distinguish between them.

> As you have done here?
> To invite all the Guests are so mere heterogene,
> And strangers, no man knows another, or cares
> If they be Christians, or Mahumtans,
> That here are met.
>
> (2.6.105-109)[12]

On the other hand, several accounts stress the Turks' admiration for European lands and its people. The stories of sultan's love for girls and taking them to concubinage seem to have appealed to the Western public.[13] The character of Sultan Soliman is represented in Kyd's *Soliman and Perseda* and his image echoed again in short, for entertainment by Balthasar in Act IV of *The Spanish Tragedy.* The Sultan envisages the Elizabethan view of the admiration for the Oriental personage. The Magnificent Soliman I (1520-1566) becomes a figure of Oriental romance, enjoying his love affair with a Western lady. The tragedy of his love with an Athenian, Hiren echoes in Shakespeare and others.[14] The story of Peele's *The Turkish Mahomet and Hiren the Faire Greek* is the altered image of Sultan Mahomet II, who had conquered Constantinople in 1453. He is portrayed as someone in love with a Byzantine girl.[15]

Despite this call for harmony in society, Shakespeare's focus is negatively on Moors such as Aaron in Rome, and the Prince of Morocco and Othello in Venice. This gives an opportunity to the dramatist to bring out distinctive traits of their Oriental personality. Shakespeare represents them as crude, uncivil, barbarous and inhuman. They are associated with murder, abominable deeds, treason and devilish villainies. Chew believes that these descriptions 'have been evidently employed as prototypes for Moors'.[16]

Turks, Moors, Christians, and Jews are all as bad as one another. They cloak greed in false devotion. Marlowe projects Abigail in *The Jew of Malta*, like Olympia in *Tamburlaine*,[17] unhappily pronounces her experience in the group in scathing criticism, though she is a Jew; Abigail says: 'I perceive there is no love on earth, pity in Jews, nor piety in Turks'.[18] Another misunderstanding about the Muslim conduct surfaces, as Iago says: 'These Moors are changeable in their wills'.[19] It is unmistakable that long ago Moroccans and Arab Spaniards were in close communication with Europeans. However, historical reports record that Muslims were oppressed and prosecuted by Christians in the Middle Ages and early Renaissance.[20] Elizabethan playwrights present the above image. Chew asserts:

> From Spanish hatred of the Moors who are enforced by the general Christian hatred of Muslims and by experiences of piratical depredations, came the Elizabethan emphasis upon the cruelty of these people and upon their blackness.[21]

Moreover, it was a Medieval literary tradition to portray the Orientals. Dramatists carry it on with a little essential and colouring change into Elizabethan and Jacobean eras. For instance, the relation between evil and anti-Christian perception made Shakespeare to envisage Muslims as black. Carlisle says in *Richard*

II: 'streaming the ensign of the Christian cross/ Against black pagans, Turks and Saracens' (4.1.85-86).

Regarding the overall conception of the Orientals, Louis Wann observes:

> The Turks are generally represented as valiant, proud-spirited and cruel... There is scarcely, any mention of the hospitality, patriarchal dignity and simplicity, and frank generosity that impress foreigners today as his most prominent qualities.
> [The Moors] are more barbarous and lustful... The Elizabethans seem to have had very hazy ideas about the rest of the Oriental nations... Their morals are loose and the monarchs are apt to be tyrannical.[22]

There are more than twelve Oriental characters under study in this chapter.

Marlowe's Oriental characters:

1) **Image of the Prophet Muhammad (570-632)**

Image of the Prophet Muhammad is fully distorted in English literature. He has been portrayed as an imposter, a false prophet and a malicious person. The Elizabethans visualized the Prophet as an idol worshipped by Muslims in their temples (mosques). He is represented on London stage as a 'Brazen Head' or 'Pow' that speaks to his priests and instructs the Turkish emperors.[23] Smith concludes that most of the statements on the Prophet in and before Renaissance are all unjust.[24]

The Prophet Muhammad is introduced with the focus on the Muslim characters' faith in him. The image of Muhammad in the popular work of the Medieval period *Piers Plowman* is of 'a fled cardinal from Rome after he had failed to become a pope; in Arabia, he revolts against Christianity in order to become the prophet of a new dogma:'

> Men fyndep pat Makamed was a man ycrystred,
> And a cardinal of court. A gret clerk with-alle,
> And porduede to have be pope, pryns of holy church.
>
> (Passus XVIII, ii, 165-167) [25]

The play *Tamburlaine The Great* projects the Prophet with gross carelessness. The name 'Mahomet' is mentioned thirty-six times in different contexts. His name is associated with the name of Tamburlaine whose career is full of bloodshed and violence. [26] Moreover, the name of the Prophet is often mentioned in oaths to murder others and for taking evil acts. For example, Callapine takes vows in the name of Muhammad to kill his enemies. He says:

> ... to mangle Tamburlaine'.
>
> His sons, his captains and his followers,
>
> By Mahomet not one of them shall live.
>
> (Part II, 3.5.16-18)

The Governor of Jerusalem adds that 'By Mahomet, he [Tamburlaine] shall be tied in chains/ Rowing with Christians' (Part II, 3.5.92-93).[27] Marlowe projects an evangelic view in portraying the Prophet as anti-Christ. Zabina, the Turkish empress, tells that 'Mahomet... he warred against the Christians' who are members in Tamburlaine's army.[28]

The Prophet is depicted as a defender of Muslims. He cannot back off Tamburlaine's killing and violation against Turks. The Prophet who is said to have godly power, is ridiculously unhelpful to his followers. Samuel C. Chew holds that wrong information current in Shakespeare's England contained palpable errors and

misrepresentation.[29] The lack of accurate information is a major factor in forming an incomplete impression.

Marlowe recounts in *Tamburlaine* William Lithgow's claim that the Prophet's tomb hangs in the mid-air upon the Kaaba's roof in Makkah. Orcanes, a religious character as well as a great commander in the Turkish army, takes many oaths by Muhammad and describes his death-place, saying:

> By sacred Mahomet, the friend of God,
> Whose holy Alcaron remains with us,
> Whose glorious body when he left the world,
> Closed in a coffin mounted up the air,
> And hung on stately Mecca's temple roof.
>
> (Part II, 1.2.60-63)

At another level, Marlowe initially describes the Prophet in the first part of *Tamburlaine* as 'holy', 'heavenly' and 'sacred'. Dena Goldberg suggests that it is a Christian tradition to describe Muhammad thus. She says: 'the paralleled structure emphasizes the echo between 'the Son of God' and 'The Friend of God'.[30] All the characters, even Tamburlaine himself, respect Muhammad. Marlowe has projected the Oriental characters taking an oath 'By Mahomet' as in the Medieval French *The Chansons de Geste* tradition.[31] Sultan Bajazeth introduces the Prophet as his Turkish 'kinsman's

sepulchre'.[32] The image of the Prophet, as an idol, is reported by Tamburlaine who claims: 'In vain, I see, men worship Mahomet'.[33] The divinity of Muhammad is a recurring concept in the Elizabethan age.[34] R.W. Southern sums up that it is not new to Elizabethan drama; he says: 'It had come simultaneously of Medieval ones to allure a pure invention, which has no written sources'.[35]

For Norman Daniel, the Europeans' response to the Turkish danger is obviously reflected in the Elizabethan drama.[36] Therefore, 'the use of false evidence to attack Islam was all but universal'.[37] The Elizabethans thought of Turks as the people of Islam and Muhammad. The English dealt with them harshly as aliens to English life. The response on the whole was conservative and defensive. Islam was seen to be a fraudulent and new version of some previous faith.

The image of Muslim characters taking oaths by Greek mythical gods, by Muhammad, by 'Alcaron' (the Quran), or even by Jesus, is a Medieval conception about Saracens. The pantheon of these gods is made of gold and silver. They are worshipped with precious stones. Smith tells that the Medievals believed that these 'idols being kept in temples or synagogue where Saracens come to adore them in rituals and seeking aid before battle'.[38] Muhammad is treated as an idol worshipped by Saracens, Turks, Moors and

heretics alike. The notion was given wider currency in the early fourteenth century and was in circulation until seventeenth century. Chaucer speaks of 'mammatte' that had become a legend in *The Man of Law's Tale*.

Spenser's *Faerie Queene* refers to a hidden idol in the temple of the Saracens.[39] After defeat, the gods are cursed, insulted, dragged in the dust or even broken to pieces and considered as false gods.[40] This is reiterated in *Tamburlaine,* when Sultan Bajazeth is defeated and his wife Zabina launches insults at the Prophet. The Sultana violently curses 'Mahomet'.[41] In Elizabethan plays Oriental characters pour out venomous statements against their religion.

Several Muslim characters, like Zabina in *Tamburlaine,* retract faith in Islam saying: 'there left no Mahomet, no God'.[42] In this vision, they appear as treacherous and rebellious and unsteady worshippers. The prejudice against Muhammad's prophethood motivates Marlowe to project him as a servant to the Greek mythical god, Jove, who is also called 'Jupiter'. Zenocrate prays 'mighty Jove and holy Mahomet'.[43] King Amasia, in the Turkish army, expected good fortune from the soul of Muhammad in the battle. During daytime, he imagines that he is 'seeing, great Mahomet/ Clothed in purple clouds and on his head/ A chaplet

brighter than Apollo's crowns' (Part II, 5.2.31-33).[44] Amasia has great faith in Muhammad to provide him with power and blessings to defeat Tamburlaine.

Shakespeare uses three corrupt versions of the Prophet Muhammad's name in different contexts. He disfigures Muhammad's personality in depicting him as the prince of darkness. A. W. Verity holds that the terms 'Modo' and 'Mahu' are employed in Harsnett as corruption of 'Mahound', that is 'Mahomet'.[45] Edgar says:

> The Prince of Darkness is a gentleman,
>
> Modo he is called and Mahu.
>
> (*King Lear*, 3.4.135-136)

Shakespeare alludes to a Medieval misrepresentation about Muhammad and a dove.[46] The legend tells about a dove that sat on Muhammad's shoulder revealing to him the Quran. When La Pucelle in the first part of *1 Henry VI* urges Dauphin to drive the English from the siege of Orlean, Charles cries out in admiration and describes rhetorically Muhammad. Shakespeare's words depict the Prophet as being taught the holy Quran by a dove or a pigeon:

> Was Mahomet inspired by a dove?
>
> Thou with an eagle are inspired then.
>
> (1.2.119-120)

The idea of the pigeon is of Medieval fabrication launched to falsify Islam and to mar the Prophet's image. In *The Fall of Princes*, John Lydgate presents a lengthy account of the Prophet's family. Lydgate speaks of Muhammad as a false prophet. This theme is repeated in Elizabethan period and elaborated in Peter Heylyn's *Cosmography* (1621). Heylyn tells that the Prophet's mother was a Jew.[47] The relation of Muhammad with Jews or Nestorians is common.[48] The heresy of the idol of Muhammad and the Quran as written from the Jewish holy books are dished out by the Medievals to look down on Islam and Muhammad.

Ben Jonson, like Shakespeare, looks down upon Muhammad. They associate him with the image of 'mammet', an idol or a puppet. Shakespeare goes a step further in describing the Prophet as 'a wretched puling fool,/ A whining mammet'. (*Romeo and Juliet*, 3.5.184-185). The father of Juliet, Capulet insults 'mammet' (Muhammad) when he is upset over his daughter's reluctance to her marriage. Therefore, he thinks pessimistically about her future, which he fears would be worse than that of Muhammad. H.H. Furness describes the term as 'an error and injustice to apply to Islam and its Prophet whose chief and characteristic glory is to protest against all idol worship'.[49]

Later on, there was transition from the idea of Mahomet as a demon to that of Muhammad as a god. The power of speech inhabited by an idol in Greene's *Alphonsus*, is linked to that of Muhammad. The idol is represented in a bust, speaking prophecies to Amurath, the Turkish emperor. The image of a 'Brazen Head' of 'Mahomet' occurs in *Frier Bacon and Frier Bungay',* and Daborne's *A Christian Turk* and *Valentine and Orson.*[50]

The play *Alphonsus* is also an Oriental drama. The plot is located in Europe and Constantinople, showing the King of Naples flying from Alphonsus' lands to the Turkish soil. The Sultan Amurath has a dream of his defeat. The dream leads him to rail aggressively against Muhammad, describing him a proud injurious god whose vain and fallacious prophecies have led him to a doleful case. The dream becomes a reality in the last act and Alphonsus gains victory and takes Amurath's daughter, Phigenia, as a wife for himself. J. Churton Collins reports that the play is by no means a contemptible performance.[51] The audience seemed to be uninterested in the presentation of Muhammad as a speaking idol.

Elizabethan playwrights do not provide an accurate and comprehensive view of the Prophet Muhammad and Islam. Islam is perceived in many contexts not only as a heresy but also as a threat to Christendom. It alarmed the English as a growing number

of Christians had become Muslims in Britain, including the British ambassador to Egypt.[52] The anxiety of the Church is reflected in pamphlets, warning against the emergence of 'Mahumaten sect'.[53]

Marlowe is strict on religious matters, especially the oneness of deity, though he generally expresses solidarity with Christian beliefs. Marlowe takes a contrastive line of argument to the Trinity and the divinity of Christ. The assertion of Orcanes and King Sigsimund: 'He by Christ and I by Mahomet,' offers a striking contrast over the divinity of both and the idea of 'the chiefest God' or one deity. Tamburlaine says: 'God sits in the heaven whom I only obey'.[54]

Muslims regard the divinity of Muhammad, Christ or any creation as smacking of polytheism. Marlowe is oblivious to this fact when he projects Gazellus in *Tamburlaine* saying about Christ as the prophet of Christians (Part II, 2.2.35). In reality, in spite of the distorted description by Marlowe of the Prophet Muhammad and his divinity, Muslims believe in Muhammad as a human being like any person, without any divinity. Muslims have great respect for the prophet because he was honoured by God to preach his message. The calls for Muhammad's revenge, and his image in heaven 'to bring fortune', or he 'remains in hell,' portray violent and weak views in Mohammedanism. Tamburlaine calls the Prophet

Muhammad several times to take revenge against the head of Tamburlaine. He says: 'And yet I live untouched by Mahomet' (Part II, 5.1.180). Muhammad cannot rescue the needy. He is not worthy of adoration. Tamburlaine says:

> Well, soldiers, Mahomet remains in hell;
> He cannot hear the voice of Tamburlaine,
> Seek out another godhead to adore.
>
> (Part II, 5.1.196-198)

A significant conclusion is drawn in Tamburlaine's speech. It seems that the play *Alphonsus* is akin to Marlowe's *Tamburlaine*. Henslowe has called the play, *Alphonsus*, in his *Diary* as 'Mahumett'; Edward Alleyn has also called it 'the Booke of Mahamett'.[55] The play is produced in imitation of *Tamburlaine.* Although, Marlowe has moulded horrible brutality and cruelty, his imitator Robert Greene does not represent the same in his play *Alphonsus.* Greene objects to those horrible outcomes of the unlimited war, the greed for power, and the mutual elimination in Marlowe's. The moral code dissolves in *Tamburlaine* under the primary will for power. Greene replaces it by a stringent code of conduct.

Greene answers the abortive assessment of the false divinity of Muhammad often mentioned in Marlowe's *Tamburlaine*. After a

ringing sound, the brazen head speaks to priests and instructs them to call the royal Turks and their emperor in which in *Tamburlaine* the Prophet does not respond to the Turkish Sultan Bajazeth. The image is very close to that of the Prophet. Elizabethans had strong belief in witches, ghosts, fairies, demons, monsters, and prophecies, dreams and even in astrology and palmistry. The same is transferred to the representation of the Prophet Muhammad with a view to discrediting him.

2) Tamburlaine (1335-1405)

The actual Tartarian name is 'Timur Lang', the great Tartar conqueror (1335-1405). The hero changed the world when he defeated the Turkish empire and demolished the arrogance of Bajazeth I in 1402. This incident became a theme of romances and plays such as Marlowe's *Tamburlaine The Great* (1587), and Row's *Tamburlaine* (1702). Elizabethans' reaction to the incident grew by time in plays other than *Tamburlaine,* as for example, in George Whetstone's *The English Myrror*, Dekker's *Shoemaker Holiday*, and Dryden's *The Conquest of Granada*. They recite the line: 'Holla ye pampered jades of Asia' which is in *Tamburlaine* (Part II, 4.3.1). The expression is in Jonson's *Edward Hoe* (2.1.76), and Shakespeare's *II Henry IV*, (2.4.161). The great success of the

performance influenced the popular Elizabethan playwright, Robert Greene. He imitates Marlowe's *Tamburlaine* in the production of *The Tragedy of Alphonsus King of Arogose*, which received less admiration.

Marlowe's first play *Tamburlaine The Great* (1587) retained a good deal of its hold on the public consciousness. Marlowe's Tamburlaine is, of course, a powerful figure of great importance in historical literature as well as in the genre of Oriental drama. The setting of the play is Oriental. The Oriental diction is adequate and of good quality. In beauty and depth, this play is superior to many English Oriental plays of earlier or later dates.

The figure of Tamburlaine is a proud and noble king by heart yet his Scythian shepherd origins give a clue to his ambition. He has marched in the Orient with vague localization. Marlowe wants his hero to be Alexander-like, ruling over the entire world, including the British Isles (Part I, 3.3.259); he says: 'And shall I die, and this unconquered?'[56] Dramatically, the first part of *Tamburlaine* contains the historical episode of the downfall of the proud Turkish emperor, Bajazeth. Tamburlaine is notorious for his ruthless cruelty and ostentation. He severely humiliated Bajazeth, keeping him in a bar cage, being carried everywhere in Tamburlaine's camps. The show of Bajazeth on London stage set an example for the Christians

about the indignity of the great Turk. Tamburlaine had humbled the legendary Turkish army.

The prickly and arrogant Tamburlaine evokes the attraction of his audience. The military hero had succeeded in his conquests over kingdoms in Asia. Irving Ribner holds the story as a 'material of history' which traces the adventures and victories of the Tartarian lord, Timor Beg (1335-1405), a century before writing the play.[57] Eugene M. Waith says: 'the figure is vast'.[58] The plot, the setting and the time are of Tamburlaine. Ruy Gonzalez de Clavijo's account of his embassy to his court in 1403 about Timur's conquests, is as follows:

> The great Lord Timur Beg, having killed the Emperor of Samarqand and seized upon his empire having conquered all the land of Mongolia ... and the land of India the less ... and having conquered and reduced all Persia and Media, and won many other battles, and achieved many conquests, came against the Turk Iderim Bayazid in his land of Turkey.[59]

Irving Ribner maintains: 'Tamburlaine is a man whose human worth combines with fortune to make him what he is. History is created by his strength and will'; Ribner notes that Tamburlaine does not unify the world under his command because heaven wills that he does so.[60] The Asian hero, Tamburlaine, in the first part has defeated the Turkish Sultan Bajazeth. The emperor, who has ended

up in jail and become unable to endure the shame of his undoing, dies in captivity shortly afterwards. Christendom often found a direct case to break down many sieges struck on Western cities by the great Bajazeth. Narrators usually invested with glory and romance the figure of Timur, on account of his humiliation of the arrogant sultan in exhibiting him in a cage. They depicted him beating out his brain to death.[61] Moreover, as Samuel C. Chew says: 'the story became one of the most popular incidents in European accounts of the legendary Scythian conqueror'.[62]

The play *Tamburlaine* is a notable example of the combination of an opportunity to use Tamburlaine as a zealot, attacking Islam and Muslim nations. In its completeness, its plot, its climate, its argument, and its recognition of the philosophical strength of Islamic theology, Marlowe perceives Islam as a religion only with a negative role in history. It is depicted as a history of violence and terrorism, falling far away from the truth and looks as anti-Christian.

The scenes in the play show Tamburlaine committing heinous acts of bloodshed and violence (*Tamburlaine,* Part I, 5.2, and Part II, 4.3, and 5.1). M.M. Mahood imagines 'the audience held by the sound of Tamburlaine's exclamation: 'To pull the triple handed dog from hell'.[63] Tamburlaine becomes increasingly inhuman. He

describes that Jove lives in his spirit to make him 'valiant', 'proud' and 'ambitious.' Roy W. Bathenhouse finds that 'his enemies are not so sure that Tamburlaine's inspiration is heaven-sent'; the Governor of Babylon calls him 'Vile monster... sent from hell to tyrannize on earth', and the Sultan of Egypt thinks of him as 'a devil, since he is no man'; Ortygius, who raises the question 'whether from earth or hell, or heaven he grows,' is not sure whether Tamburlaine is a 'God or Fiend, or spirit of the earth/ Or Monster turned to a manly shape'.[64] Theridamas describes: 'His looks do menace heaven and dare gods' (Part I, 1.2.156). Various images employed by Marlowe describe Tamburlaine indulging in heinous acts of rape, murder and massacre. On the contrary, history records that Timur Lang was a Muslim and a member of Turkish tribes.[65] Despite this fact, many Muslim characters and Tamburlaine are all described as irreligious.

The religious idea expressed by Tamburlaine in Part II, explicitly claims that he is a 'Scourge', sent by God to chastise mankind.[66] This is very important in the stereotype of the play. It becomes clear that it is evangelically the wrath of God. The language of the Bible is re-echoed by Marlowe. The language is represented in punishing the wicked and high-ranking people, and shown the faith of the righteousness. Paul H. Kocher discusses the Renaissance meaning of 'the Scourge of God,' is to punish the

tyrant great kings and conquerors, who ravaged the earth with war, claimed to be ministers of God. All these points appear in Christian literature'.[67] In other words, G.H. Hunter says: 'to scourge those whom 'Heaven abhors' particularly shown to be Europe's traditional enemy, the Turks'.[68]

E.M. Waith asserts that Tamburlaine's religious pronouncements, especially his blasphemies, have attracted a great deal of critical comment from his time to ours.[69] Since Marlowe himself was accused of atheism, the key question has been whether or not Tamburlaine is a mouthpiece of the author. Some critics emphasize Tamburlaine's defiance of 'Mahomet', and the burning of the Quran as being behind these episodes. However, 'Marlowe does not provide his audience with an easy explanation'.[70] On the other hand, G.H. Hunter writes, in *The Oxford History of English Literature 1586-1642: The Age of Shakespeare:*

> The first play of Marlowe is a greater unease about how Tamburlaine's destructive power allowed him to govern the world in a spark reference to a Christian God who organizes things to allow heathens [Muslims] to destroy one another in order to prevent their terror from reaching the West.[71]

The suffering of Christians under the Turkish state is taken in the context of the role of God to penalize Turks. It, in a way or another, becomes an opportunity to Marlowe's afterthought to

gather some favour for his hero as a protector of Christians.[72] Marlowe points out it through the episodes of the civil Oriental wars in the play. The Oriental nations waged a struggle for liberty from Ottomans. It is a call against the Ottomans in Europe. The despoiled power of Turks, as Europeans believe, was defeated and curbed eventually.

Paul H. Kocher describes 'Tamburlaine's creed is what Marlowe himself believes'.[73] Marlowe finds in the Tartarian Timur himself, Marlowan Tamburlaine. Tamburlaine is represented as a young man, instead of his real old age. A series of plots and counterplots have been planned to link Tamburlaine with intrigues, blasphemy, genocide, alliances, betrayal and treachery. The image of Tamburlaine shows him as a worse oppressor than the Turkish emperor, governors, generals, viceroys, and Turkish lords (Pashas). They are given wholly to bloodshed and destruction.

The scene of burning the Quran by Tamburlaine is bizarre. As Marjorie Garber observes, it is controversial to editors and critics to interpret the scene as an action which 'might reasonably have been thought gratifying to a Christian audience, likely to enhance rather than to worsen the hero's prospects for salvation and survival'.[74] Roy Bathenhouse interprets the act as the epitome of Tamburlaine's 'flouting of Divine Law' and as 'a bold proclamation or religious

antinomianism,' even though the Quran, of course, is not a Christian scripture'.[75] Ian Gaskell opines that it is a demonstration of the fallibility of heathen beliefs. Ian Gaskell further holds that because 'Tamburlaine identified himself with the Christian cause'; his action 'seems to be championing their beliefs'.[76] Irving Ribner identifies the book-burning and the mocking of Muhammad to be 'the greatest statement' of the classical humanist conception of history'.[77]

M. M. Mahood says: 'There is a subjective element in Marlowe's heroes. Therefore, Tamburlaine is portrayed as a barbarous bloody, foolish, insatiate, rude and damned monster; he describes himself as a 'wrathful' as 'war' (Part II, 1.4.11).[78] He means that he could burn anybody who wants to harm or defy him. Tamburlaine, who was never wounded in all his wars, cuts off his own arm to show his sons how 'to bear courageous minds' (Part II, 3.2.115 and 143). Tamburlaine shows himself how extremely brave he is. In fact, he expresses his anger against his son Calyphas who has decided to take peace rather than violence. Moreover, Tamburlaine's cruelty and anger are turned against himself and his son Calyphas who expresses his love for being amorous than martial. Soon, Tamburlaine stabs this son to death in a ritual killing (Part II, 4.1.199).

Marlowe's hero is a master of his fate. He is a different figure of morality. Tamburlaine's speeches and of other characters, who labour to describe him, abound in allusions to the rebels and the usurpers of classical legends. Irving Ribner adds that Tamburlaine 'conquers the world in opposition to gods'.[79] Marlowe moulds Tamburlaine in order to challenge the deity. Tamburlaine selected the Prophet Muhammad as a divine figure to revolt against his Tamburlaine's acts. However, Tamburlaine says:

> Now Mahomet if you have any power,
> Come down thy self and work a miracle,
> Thou art not worthy to be worshipped.
>
> (Part II, 5.1.185-187)

This statement is inconsistent with his previous esteem for the Prophet when he had lost his wife; he says: 'I have sworn by sacred Mahomet' (Part II, 1.4.109). At this level, the core of his bias is not Muhammad; it is his ambition that takes him with the desire to live forever. Ambition prompts him to condemn religion and to murder women and children. The historical Timur was a practising Muslim. Muslims, of course, do not believe in the holiness of the Prophet as a god; they pay respect and praise for his mission.

E.M. Waith argues that one of the features of *Tamburlaine* is that the hero's actions also show him in the guise of a demi-god. It

is only at the death of his wife that he realizes that he does not control fate.[80] Johnstone Parr thinks that Marlowe represents Tamburlaine as 'a gigantic and energetic man lusting for military dominion, believing in his own destiny and with all being particularly cruel, proud and wrathful; and he definitely links Tamburlaine's reiterated inevitability with the impelling power of the stars'.[81] All of these physical qualities and mental characteristics and cosmological concepts are found in Marlowe's sources.

Marlowe gives Tamburlaine a double identity. One is a grieving secular private man, along side the public recognition of the great man, Timur. The action in the play is planned on Tamburlaine's dream to be a royal figure. The dream is turned into reality when he overturned the cities, which he came to possess. Tamburlaine attracts his followers dramatically in the play. It is a version of a dynamic force in the decadent Orient. Treason is ostensibly shown to bring success. Marlowe has highlighted treachery as an inborn characteristic of his Oriental *dramatis personae*. Under Tamburlaine's temptation, Usumcasane and Theridamas betrayed their Persian king (Part I, 2.5.56-57).

Tamburlaine appears as a terrorist belonging to a demonic ideology and a cult of violence. His followers are fundamentally combatant criminals and practitioners of violence, committing

barbaric and heinous deeds of terrorism. Usumcasane, Techelles and Theridamas are Tamburlaine's aides. Tamburlaine vaunts of his massacres in Damascus leaving: 'Millions of Turk perish' (Part II, 5.3.24); and in Babylon: 'Men, women and children had been thrown' in Asphaltis Lake (Part II, 5.1.202).

Tamburlaine is 'an incarnate devil'.[82] Virgins were killed on Damascus's wall at his whim. Tamburlaine gave orders to burn Larissa with its people as a symbol of his sorrow over the death of his wife, Zenocrate, in that city (Part II, 3.2.1-18). However, the Governor of Damascus calls: 'Still doth this man, or rather god of war' (Part I, 5.1.1). E.M. Waith describes his 'anger is the passion most frequently displayed in his looks, his words, and the red, scarlet and black colours of his tent'.[83]

Yet by the end of the play Tamburlaine is overcome. Throughout both parts of the play, he is represented as the scourge of God. He is divinely appointed to punish the sins of his enemies; but ironically enough, his enemies in the play are his own allies; besides the judge of sinners is himself severely punished by the end of the play.

To make the play popular, Marlowe portrays Tamburlaine as an Oriental with the following characteristics: first, his customs are depicted rather than his settings and costume; Tamburlaine is the

ruthlessly ambitious Scythian shepherd. He crushes all his opponents in his bid for power; he overthrows the King of Persia and slays the King's treacherous brother; second, he defeats the Turkish emperor Bajazeth and humiliates him. He conquers Egypt and mercilessly slaughters the virgins of Damascus; and later on, he enters Babylon in a chariot drawn by defeated Oriental kings and rulers. By the end of Part II, Tamburlaine recants his Islamic faith and orders the destruction of the Orient because his glamorous image has faded away when his empress Zenocrate died: one of his sons becomes a coward; and his all-conquering armies are helpless. He finally falls dead after bringing death and havoc on the people of the Orient.

3) Bajazeth

The Turkish Sultan Bajazed I (1389-1403) was a famous familiar figure in the Elizabethan drama, and famous in the Turkish history for his conquests over eastern parts of Europe. He had taken the Byzantine empire and unsuccessfully sieged Constantinople in 1402. Bajazed I was defeated by Timur. He ended up in prison. While in captivity, the Sultan was treated as an honoured guest by his captor who was a Muslim like him. Bajazed was invited to Timur's court, and the restoration of his lands was promised. He

travelled with his conqueror in a litter surrounded by a grilled 'cage'. Later, a legend transformed this into an iron or golden cage. Bajazed's fall became a parable, illustrating the mutability of the worldly power.

Bajazeth is represented as anti-Christian. He claims his kinship with Muhammad (Part I, 3.3.75). He was a zealous champion of Islam against Christendom. Marlowe represents Bajazeth as a tyrant and arrogant person. But Waith takes Bajazeth as a 'foolish' sultan when Bajazeth rejoices in his sway over a vast empire; he speaks of 'the fury of my wrath' (Part I, 3.1.30) and shows his cruelty by threatening to contrast Tamburlaine.[84] However, at the end of Part I Bajazeth has been defeated and he is carried in a cage like an animal. J.S. Cunningham notes that Bajazeth and Turks are treated well by Marlowe to draw out humour.[85]

E.M. Waith says: 'Bajazeth is an antagonist; he is a moderately successful king, though he is a proud and cruel tyrant'. [86] The hero is a ruler served by kings. With his opening words a new perspective opens up:

> Great kings of Barbary, and my portly bassoes,
> We hear the Tartars and the eastern thieves,
> Under the conduct of one Tamburlaine,

Presume a brokering with your emperor.

(Part I, 3.1.1-4)

The tone is superb. It could be considered as trifle information about the recent central Asian events. He is assured 'you know our army is invincible'; he uses command 'Hi thee, my basso.../ Tell me thy lord, the Turkish emperor' (Part I, 3.1.21-22). Perhaps nothing can rival Marlowe's poetic imagery that represents the expected conduct of the Turkish king and his horrors. The terror appears even in the aesthetic imagination of Marlowe. For example, when the head of the Turkish empire gushes in blood, Elizabethans are full of patriotic feelings. The action brings gladness and cheerfulness to them. Their national interests and contemplation of the tyrannies of the Orient evoke a vigorous protest.

The historical figure of Bajazeth was very strong. He had controlled many parts of Europe. The enslavement to Oriental states had been increased. The Europeans were weak, immersed in superstitious customs and creeds. Marlowe recalls these memories to project the great Turk behind bars. The scene of Bajazeth in the cage serves as a source of mockery and a target to wage severe criticism against Bajazeth and Ottomans. Marlowe, moreover, highlights the pride of the Orient in politics, religion, military, and business.

The Turkish figure first appears ebullient in awe and royal apparel. Then, he turns and pale behind bars. Although Bajazeth is brought to his knees, his arrogance once again rears its head, as he declares:

> Now will the Christian miscreants be glad.
> Ringing with joy their superstitious belts,
> And Making bonfires for my over-throw.
>
> (Part I, 4.1.236-238)

Bajazeth's speech indicates that Marlowe caters well for his Christian audience.

In the scene, the brutal oppression of the fallen Bajazeth makes Tamburlaine low. He has lost his image in the eyes of the audience. At the peak of his aura as a spiritual master, occurs the dearest rebel image in the play. With Bajazeth saying: 'Ah fair Zabina, we have lost the field', he draws our sympathy. He tries to achieve a natural emotion in audience.[87] The suicide scene at the death of Bajazeth is another horrible scene. The Sultan pulls up his brain through the iron bars to death. Zabina is shocked and then dies. The scene of doom of the two imperials along with the murdered body of King of Arabia lying on the stage becomes an image of darkness: 'Death lays his icy hands on kings'.[88] The action, definitely, would be detested by the audience.

Frances Chivers contends that 'Bajazeth is clearly the most admirable and pitiable character'.[89] Carleen Ibrahim believes Marlowe's audience, Christians or Muslims, would not sympathize with the humiliation of Bajazeth, because of justice. They, like Marlowe, think that Tamburlaine is the scourge of God upon Bajazeth. Ian Gaskell, further, relates that the depressing end of Bajazeth and Zabina which led them to vilify Mohammad as 'sleepy' and 'cursed Mahomet' for abandoning them (4.1.269), while they have to call God, the almighty.[90] Because Marlowe's audience assumed that Muslims worship Mohammad. For the same reason, Muslims have been called Mohammedans in England. It is an evidence of this mistaken belief. Bajazeth's calling on Muhammad for help would not be only seen natural to the audience, but it would be expected. Bajazeth and Zabina finally abandon Mohammad. They are the first Oriental characters in the play to hurl insults at the Prophet.

Walter Raleigh regards 'Bajazeth as an excellent example of *The Fall of Princes*; Bajazeth appointed to play the Grand Signior to the Turks in the morning, and in the same day the footstoole of Tamburlaine'.[91]

Swayed by a negative representation of Bajazeth, Marlowe makes Tamburlaine publicly exhibit Bajazeth and Zabina, the

Turkish emperor and empress, in an iron cage in humiliation and shame until they dash out their brains. Marlowe borrowed this unhistorical event from Byzantine and Latin historians who, contemplating with satisfaction the downfall of the enemy of Christendom, mixed fact with legend. 'Marlowe was doubtless assuming that his audiences would rejoice at Bajazeth's degradation,' says J.D. Jump.[92] Bajazeth and Zabina expresses their doubts about Islam as a true religion and Muhammad, because the Prophet Muhammad has deserted them. For Elizabethan Christian audience there would be nothing more rejoicing than this slant. So Marlowe deliberately entertained them with such false images of the Orient and the Oriental people.

4) Orcanes

Orchan or Orkhan (1326-1360) was the first sultan of the Ottoman empire. He is the son of Osman I, the founder of Turkish empire. Orchan is the grandfather of Sultan Bajazeth I. Orcanes is represented in *Tamburlaine*, Part II, as a king of Asia Minor. Marlowe portrays him in the play without any historical connection.[93] Marlowe projects Orcanes as a religious character. He is a very effective character raising the crescent as his military emblem. Like Bajazeth, Orcanes in *Tamburlaine,* Part II, strives to

maintain control over his throne. He catalogues the conquests of his forces comprising Muslims, Jews and Christians:

> ...Grecians, Albanese
> Cicilians, Jews, Arabs, Turks and Moors,
> Natolians, Sorians, black Egyptians
> Fllyrians, Thracians and Bithymins.
>
> (Part II, 1.1.61-64)

Ocranes is determined that 'the Christians must have peace' (Part II, 1.1.77). Unlike Bajazeth, who was convinced of his invincibility, and never once looked at the strength of the opposing force, Ocranes uses his intellect as a Muslim, and he rationally compares his army with that of Tamburlaine before reaching a decision.

Ocranes calls Sigismund, the King of Hungary whose men have been mustered by Tamburlaine (Part II, 1.1.46). Orcanes calls the Christians for peace. He looks at the movement of the Tartarian forces. He has used his mind, as a moderate ruler, and he rationally wants the Christians to join his army to fight Tamburlaine.

The Asian sultan expresses his distress and shock over the treachery of his allies. He delivers a moving indictment of Christians and eloquently affirms his faith in God. As a Muslim, Orcanes is aware of the significance attached to promises. He claims that his

deceived allies will be punished and fed from the Hell tree as mentioned in the Quran. Orcanes mostly calls on God, not Muhammad. Roy Battenhouse says:

> Ocranes has a very firm belief in an omnipotent, active God, who can demonstrate His just power in history in punishing sin. He believes that God is infinite, that he sustains the world, and that He does not sleep.[94]

He takes his action in the name of Muhammad. He always prays: 'God that sits on high and never sleeps' (Part II, 2.2.49). He speaks proudly that the Quran remains with him (Part II, 1.1.134). He has also faith in Mahomet, Christ, Jove and Cynthia (2.2.36). This variety of faiths is a literary tradition of Oriental characters. Despite Ocranes' appearance as a religious person, several scenes in *Tamburlaine* show him and the other Muslim leaders like Tamburlaine, Theridamas and Usumcasane drinking wine and indulging in illicit sex.[95] They all pronounce blasphemy. They scathingly pour out many assaults on God and his Prophet. Orcanes describes the Prophet Muhammad as inferior to Christ. It seems to him that in status Muhammad was not so great as Christ was. He says:

> Yet in my thought shall Christ be honoured?
>
> Not doing Mahomet an injury.
>
> (Part II, 2.3.33-34)

Blasphemy is not an isolated element in the representation of Oriental characters in the Elizabethan period. For example, Chaucer's *The Man of Law's Tale* depicts rebellious blasphemy in a statement of the Sultan who expresses his outrage over his Islamic faith:

> The hooly laws of our Alkaron,
> Yeven by Goddess message Makomete.
> But oon a vow to grate God I heete
> The lyf shal rather but of my body stertic
> Or Makometes lawe out of myn hertel.
>
> (2.3. 32-37)

Although, Elizabethans knew some things about the Islamic law, they had a repulsive picture of Muslims. For example, Islam prohibits wine, but Ithimore has no qualms of conscience about drinking. He is a slave Turk to Barabas, the Jew. Ithimore asks prostitutes: 'fill me out more wine' (*The Jew of Malta*, 4.4.46). Tamburlaine, too, appears drinking wine. (Part II, 1.4.94).

The contract made between Orcanes and Sigismund initiates a contest between the goodness of the followers of Muhammad and Christ. In the play Baldwin, Lord of Bohemia, convinces Sigismund that Orcanes and his Muslim party are infidels and hence worthless to be attached with Christians; Baldwin says:

For with such infidels,

In whom no faith nor religion rests,

We are not bound to those accomplishments,

The holy laws of Christendom enjoin.

(Part II, 2.1.33-36)

Marlowe's accuracy in his portrayal of Islamic theology and Scripture is up to the mark. Marlowe betrays his prejudice against Islam. He makes his audience see how conservative Muslims are in their conduct. Orcanes and other extremist Muslims could not be friends to Christians.

5) Mycetes

Mycetes is the first Oriental king to appear on the stage in *Tamburlaine*. He complains that his brother Corose wants to take over his power. The Persian king is amusingly projected as effete and ineffectual. He is disposed off without difficulty in the first part of the play. Mycetes is a grossly comic foil in his inability to act or speak well to control others or himself.[96]

Marlowe indulges in pervasive humour when he depicts Mycetes claiming that he might command his brother [Corsoe] to be slain for telling him home truths. Mycetes says: 'Meander might I not?,' Meander wryly answers: 'Not for so small a fault, my sovereign lord'(Part I, 1.1.24-25). This at once makes the point and

releases the audience's laughter. A comic variant of surprise surfaces when Mycetes says: 'I am the King,' only to be oblivious of the meaning of that assertion.[97]

The Elizabethan conception of the luxury, gorgeousness and voluptuousness of Persian life 'was part of their heritage from the classical past,' Samuel C. Chew informs.[98] When Robert Sherley came home and his successor, Sir Anthony, from leading an English Embassy in Persia, they 'roused great interest, much was said about the splendor of the Persian court and the liberality of the Shah'.[99] Marlowe holds out the image of the wealthy princes and kings of Persia in *Tamburlaine*. He has, however, come up with Tamburlaine whose desire of an absolute power over Persia is paramount. The shepherd-hero is confronted with the vanquished King of Persia. Mycetes pours himself downward because he feels he cannot stand up to Tamburlaine's overwhelming figure.

6) Kings and Others

Many great Oriental kings appear on the Elizabethan theatre. John Russell Brown believes a high and costly costume was required to represent these royal characters.[100] They are of Arabia, Morocco, Fez, Algeria, Damascus, Basra, Baghdad and Egypt. They all fall in with the Turkish party. The great kings stand up all together with Bajazeth to defy Tamburlaine and his army. In Ankara where the

battle has taken place, their armies are defeated and the kings end up in captivity. The kings are defeated and humiliated. They become petty drivers and coachmen to Tamburlaine's chariot.

The course of crowns passes on quickly to the rebels who become the new Oriental kings. When Tamburlaine pulls down kings' crowns and dresses and then puts the crowns up on Theridamas, Techelles and Usumcasane, he fulfils his promise to them. He proudly says: 'I hold the Fates bound fast in iron chains' (Part II, 1.2.150).

The rebelling Persian commanders are other semi-Tamburlaines. They love to have power over earth. They find in Tamburlaine's way of thinking about kingship, their strongest aspiration to follow him. Tamburlaine speaks to them:

> Is it not brave to be a king, Techelles?
> Usumcasane and Theridamas,
> Is it not passing brave to be a king?
> And ride in triumph through Persepolis?

Techelles replies: O' my lord, 'tis sweet and full of pomp!

Usumcasane replies, with significant stress on his superhuman powers:

> To be a king, is half to be a god

Theridamas adds:

A god is not so glorious as a king:
I think the pleasure they enjoy in heaven
Cannot compare with kingly joys in earth.
To wear a crown enchas'd with pearl and gold
Whose virtues carry with it life and death.

(Part I, 2.5.51-61)

Techelles, Usumcasane and Theridamas figure as a picture of treason against the Persian King, Mycetes. They are traitors but become crucial leaders with Tamburlaine. After killing the kings of Persia, Fez and Morocco, Tamburlaine selects them to be new kings – Techelles is the King of Fez, Usumcasane is the King of Morocco, and Theridamas is the King of Argier. They like to be absolute kings. They think it would be better than God.

The comprehensive presentation of minor Oriental characters in the works of Marlowe is fascinating. When Selim-Calymath gently appears on stage in the company of the Jewish Barabas, it reminds the English of the warm relationships between the Turks and the Jews at that time. The Turks were much more tolerant than Christians were to Jews.[101] In *The Jew of Malta,* Barabas becomes an ally to the Turks. He has worked to yield Malta to the Turks as part of his revenge against Christians. The Turkish sultan awarded Barabas the office of the government of Malta.[102]

7) Zenocrate

Tamburlaine's Egyptian wife Zenocrate is described as white, sentimental and vain. She embodies pagan loveliness.[103] Tamburlaine's attachment to her is characteristically pagan:

> This fair face and heavenly hue
>
> Must grace his bed that conquers Asia.
>
> (Part I, 1.2.36-37)

Her marriage to Tamburlaine symbolizes the establishment of an ideal relationship between beauty and warrior.[104] The pagan Queen is capable to provoke the passion of the horrid lover by her beauty. She is a sweet gift tending to the harsh flesh and blood of Tamburlaine. He describes her as a clear mountain air and jewel-spangled in the glitter of ice and snow (Part I, 1.2.87-105). This association with light is renewed at Zenocrate's first appearance in Part II; Tamburlaine's adoration of her beauty features in these lines:

> Now, bright Zenocrate, the world's fair eye,
>
> Whose beams illuminate the lamps of heaven,
>
> Whose cheerful looks do clear the cloudy air,
>
> And clothe it in a crystal livery,
>
> Now rest thee here.
>
> (Part I, 1.4.1-5)

In the second part of the play, the death of Zenocrate comes abruptly after an opening that shows the scowling Tamburlaine at the zenith of his power. The event marks the beginning of the conqueror's disillusion. The scene of her death opens with a deliberate and striking contrast. Tamburlaine broods how the world, the sky, the hell, the clouds could darken the earth forever. He says:

> Black is the beauty of the brightest day,
> The golden ball of heaven eternal fire,
> That dane'd with glory on the sliver waves:
> And wants the farewell that enflamed his beams,
> And all with faintnesses and for foul disgrace,
> He binds his temples with a frowning cloud,
> Ready to darken earth with endless night.
>
> (Part II, 2.4.1-7)

At her death Tamburlaine breaks into pieces. He has sadly gone into a long rant about the unwelcome truth. He tries to perpetuate Zenocrate's beauty by the embalmment of her body. But then, he realizes that it could be only revealed in a senseless destruction of the town, where Zenocrate died. The death of Zenocrate represents the major defeat of Tamburlaine's will to power.[105]

E.M. Waith suggests that Zenocrate is the 'spokeswoman for conventional morality' in the play.[106] Her speech expresses her deep concern over the genocide caused by Tamburlaine. After the sack of Damascus and the suicide of Bajazeth and Zabina, she reveals her attitude towards Tamburlaine. She is sorry for the cruel death of the virgins of Damascus. She takes their lives as dearer to her own. She rhetorically blames him and asks him to turn to peace. She asks:

> Ah Tamburlaine wert thou the cause of this,
> That term'st Zenocrate thy dearest love?
> Whose lives were dearer to Zenocrate,
> Then her own life, or aught save thine own love.
>
> (Part I, 5.2.273-276)

Zenocrate has fears of her safety. Tamburlaine might turn to claim her life. She asks him to mind and save his wife. Zenocrate recognizes Tamburlaine's cruelty yet it would not impair her love. She expresses her grief over the bodies of the Turkish emperor and empress. She acknowledges Tamburlaine's pride, but prays to Jove and Mahomet to pardon him. Moreover, in the second part of the play, the fourth scene of the first Act opens with Zenocrate requesting Tamburlaine to give up war and live peacefully. In her family gathering, she defends her son's view and eagerness for

peace admitting that her sons have 'their mother's looks/ But...their conquering father's heart' (Part II, 2.4.35-36).

8) Zabina

Ben Jonson in *Volpone* introduces an image of the beauty of the first mistress of Turkey along with the beauty of the first lady of Persia, when Volpone tries to seduce Ceilia by words of temptation. Volpone makes her feel beautiful like the beauty of a Spanish lady. This beauty could be considered as proud compared with the Oriental beauty of the queen of the Persian Shah or the mistress of the Turkish Sultan.

The influence of romance tradition is apparent in Marlowe's work. He describes the Turkish Sultana Zabina as beautiful with 'a charmed skin,' (Part I, 5.2.158). Zabina accompanies Bajazeth. Bajazeth seats her and gives her his crown to wear. She is described as a legal wife rather than as a concubine.

The dare-devil gaiety of *Tamburlaine,* Part I, is darkened with the savage scenes of Tamburlaine's feast, with Bajazeth's torment and death, and with Zabina's madness. Zabina did not expect the humiliation to her husband in the enemies' cage. She turns despaired and exasperated. She says: 'Is there left no Mahomet, no god?' (Part I, 5.2.176). The empress gets rid of her faith, turning into a renegade. She insults the Prophet, saying: 'O cursed

Mahomet' (3.3.270). She is shocked when she sees the brain of her dead husband. On this darkened and empty stage, she lost any glimmer of hope to live. Consequently, in the very moment, Zabina the Turkish empress crushes her head against the bars of the cage as her emperor has done.

9) Virgins and Other Oriental Women

Marlowe shows Damascusan virgins on Elizabethan stage in a horrible scene. They were unkindly treated by Tamburlaine's soldiers in Part I Act V, and then, slaughtered. Their bodies were thrown on Damascus walls. Their mission to Tamburlaine was for peace. They had approached the Governor asking his permission to solicit Tamburlaine not to destroy their city. Bennet criticizes Marlowe's board of minor personage as derogatory to women.[108] The theme of female victimization is a topic in many plays.

Olympia is an Arab lady. She is depicted as brave and honest. In a bizzre scene, she is distressed to see the death of her husband. However, she stabbed her son who could not bear to see the shame of defeat and wants to despatch to meet his father, Captain of Basra, in heaven (Part II, 3.4.30). She expresses regret for 'this sin' and prays to God and 'Mahomet'. She took the body of her son to burn it along with his father as a protest against the tyranny of

Tamburlaine. Later on, Theridamas killed her because she had rejected his offer to marry him.

Many Turkish sultans had concubines. Concubinage is a subject discussed briefly by Marlowe in *Tamburlaine*. Marlowe depicts the concubines in Oriental courts from his Western outlook. He pronounces the practice as awful and illegal. A concubine is accused of being a whore in Marlowe's perception. It is not a very sound standpoint. Medieval romances and stories describe Charlemagne and the biblical Solomon, the king of Palestine, having more than a wife and a huge number of concubines.[109] Ben Jonson refers to this practice when Mammon in *The Alchemist* intends to have a number of wives and concubines,/ Equal with Solomon' (2.1.139-140). The dialogue between Zabina and Zenocrate in their first meeting provides some clues to the subject. When Zenocrate weds Tamburlaine. Zabina accuses Zenocrate of becoming an illegal bride and a concubine to the horrid Tamburlaine (Part I, 3.3.167). In another context, Marlowe lets Tamburlaine give his soldiers an access to take the Turkish queens sexually. He considers the 'queens as were king's concubines'; Therefore, he accuses them of being 'harlots,' (Part II, 4.3.83).

Prejudice against the Ottomans is betrayed in *King Lear.* Shakespeare describes the top Ottoman having many concubines

(3.4.86). In Philip Massinger's *Renegado* (1624), Paulina says, 'I will turn Turk,' Gazet answers, 'Most of your tribe do when they begin in whore'. Massinger provides the Elizabethan audience with an apt allusion about the Oriental sexual repression. The play contrasts Christian purity with Muslim sensuality. Donusa, a Muslim princess, falls in love at first sight with an Englishman, Vitelli. She offers her body to him, for 'her religion allows all pleasure.' Driven by her promiscuity, she seduces Vitelli to her 'private room' and asks him passionately for the second entertainment' the next day.[110]

The misconception about Muslim women is reflected in the taboo term 'whore,' which was often used by Elizabethans to describe Oriental dames. Peele's *The Whore of Babylon* brands Iraqi women as whores. The exaggerated view that a lady who converts to Islam becomes a prostitute is evangelic propaganda. The marred image is intentionally fabricated for the English woman who wants to embrace Islam. Islam could turn her into a whore. This Medieval view persisted in the Elizabethan period.

The Christian girls married to Muslims would have been largely cut off from their old friends or even their parents. History bears out that Muslims captured states all over the world and a number of female captives were taken to a legal concubinage.[111] Therefore, nations were outraged but most converted to Islam. On

the other hand, in *Twelfth Night,* Shakespeare tells about an Englishman, who has settled down in Baghdad, and got married to a 'fair' lady. She was fair and virtuous that attracted English ladies to be like her and live godly.[112]

To sum up, Marlowe did not find in the Muslim society and its morals anything favourable. With the popular English notion of the trickery and treachery of Oriental people, in general and Turks in particular, went the notion of their sensuality and lasciviousness. To Marlowe concubinage is an unlawful practice, similar to prostitution.[113] To Shakespeare the word Turk almost consistently put forward images of lustfulness and cruelty. For instance, Edgar in *King Lear* says: 'woman out-paramour'd the Turk' (3.4.91). Ben Jonson, however, speaks admiringly of the beauty of the ladies of Ottomans and Persians in *Volpone* (3.7.226).

Shakespeare's Oriental Characters:

1) Othello

Shakespeare did not revolutionize theatre. Coleridge, however, insists that *Othello* presents an uninterrupted tradition of the theatre; and Shakespeare expressed his will to his audience.[114] The play is one of the four great tragedies of Shakespeare. It has drawn great admiration and critical responses down the ages.

Much criticism is centered on Othello's nature that springs from his emotions. His nature excites his imagination but it confuses and dulls his intellect. Othello is a controversial character. He is defended on account of the events, leading to his tragic end. According to Bradley, *Othello* is a study of Moorish character.[115] It is a play of high quality. The source of the play is an Italian short story - *The Moor of Venice* from the *Hecatommithi* (One Hundred Tales) (1565) of Giraldi Cinthio. Shakespeare, however, makes his story more realistic. He has appended to events similar to those within the Elizabethan popular memory, when the Turks attacked Cyprus in 1570.[116]

In Cinthio, there is no storm and there are no Turks. Shakespeare updates the narrative and offers an invented variation on more recent history. The Turkish context historically goes back to 1570, with the Turkish assault on Cyprus. Jonathan Bate holds

that the representation of Cyprus as an island embattled in the Ottoman sea, was surely inspired by Marlowe's treatment of Malta.[117] The Duke of Venice says:

> Valiant Othello, we must strength employ you,
>
> Against the general enemy Ottoman. (1.3.48-49)

'Moor' is an oft-recurring title for Othello. The primary usage of the term in early modern English means a Muslim.[118] The association is invoked in relation to the Near East. Iago falsely tells Roderigo that when Othello went to Mauritania he took away with him the fair Desdemona (4.2.226-227). People of Mauritania were a mixed race of Berbers and Arabs. Jonathan Bate suggests: 'Othello is a Christian Janizary, and he might be a Muslim turned a Christian fighting against Muslims'.[119] Bate draws attention to the response of Othello to the drunken brawl in Cyprus:

> Are we turned Turks, and to ourselves do that,
>
> Which heaven hath forbid the Ottomites?
>
> For Christian shame, put by this barbarous brawl.
>
> (2.3.1651-163)

Such a Christian language is inherently a paradox, coming as it does from the mouth of the converted Moor.

Geoffrey Bullough puts forward the view that Shakespeare gives the story of the noble Moor, Othello, an international setting

and modern associations.[120] It is in line with what Shakespeare has done in *Hamlet* and *Macbeth*. Shakespeare raises the stature of *Othello* to invest it with 'naught in hate but all in honour' and unblemished reputation.[121]

The beautiful white European Desdemona falls in love with the black Moorish Othello. Coleridge does not concur with this love. He falls for Brabantio, the father of Desdemona, when the latter describes it like 'something monstrous to conceive his daughter falling in love with Othello' - he could account for her love only by drugs and foul charms; Coleridge expresses his discomfort at letting a beautiful Venetian girl fall in love with a veritable Negro.[122] Thomas Rymer regards it as a fable when maidens do not get their parents' consent, they run away with Blackamoors.[123]

True love does not know colour distinction. The Elizabethan dames were attracted to Oriental men. A. R. Humphreys notes that the Elizabethan ladies cherished fair skin, as Beatrice says: 'I am sunburnt' in *Much Ado About Nothing* (2.1.300). Humphreys recites Shakespeare's line:

> The Grecian dames are sunburnt, and not worth,
> The splinter of a lance.
>
> (1.3.281-282)

Shakespeare describes 'a black man as a pearl in a fair woman's eye' in *The Two Gentlemen of Verona,* (5.2.12.). He implies a common Elizabethan line in *Song of Soloman:*

I am black, because

The sun's hath looked upon me. (1.6)[124]

This evidence is about the ill-effects of the sun on the skin, leaving Oriental people with fair skin. J. Russell Brown notes that the child of Aaron is called in *Titus Andrinocus* as a 'tawny' baby with 'white-skinned dam' (5.1.27).[125] The Prince of Morocco is a tawny Moor all in white. Samuel C. Chew points out that Elizabethans made a distinction between different races of 'swarthy' complexion that inhabited Barbary.[126]

Bradley notes that Oriental race, which is the effect of difference in blood, increases Othello's bewilderment regarding his wife. Otherwise, it is not sufficiently realized as to be remembered in regard to Desdemona's mistakes in dealing with him.[127] Bradley implicitly agrees with the old proverb that 'blackness will take no another colour here'.[128]

Shakespeare treats his characters according to their race. Some phrases are pronounced by Shakespeare, in codes, like 'Blackamoor', 'Moor', and also 'barbarous Negro,' to describe a Saracen such as Othello. Shakespeare adds that his countenance is

with 'thick-lips'.[129] Bradley says: 'Shakespeare imagined Othello as a Negro [and] a quite black man.'[130] Shakespeare does not forget the image of the earlier Moor in *Titus* when he worked on the origin of *Cinthio*'s plot.[131] Othello has been called as a 'lascivious Moor', 'villain and 'ram' whose 'food [sexual joy] that to him now is as lascivious as locusts shall be to him shortly as bitter as coloquintida' [a bitter apple], (1.3.350-352). The fact is that Iago tries to mar Othello's image. Iago describes the Moor as of a free and open nature, though the Duke praises Othello as a noble and a warrior-like nature.

These descriptions, however, show interest in a scheme more against immigrants and foreigners. Iago appears as a racist person. He plots to damage Othello's image. Othello takes all men as honest. But Iago, in a deep sense, hides his hostility to Othello. He dislikes Othello because the latter overtakes him in the leadership of army. This racial feeling was not a common impression among the English towards the Oriental black men. Coleridge notes that Roderigo turns off Othello, not because Othello is a 'Moor' or a 'Blackamoor', but Othello is a Negro and could not be by royal birth called a noble.[132]

Othello is a tragedy of one not easily jealous but perplexed in the extreme. The play is partially Orientalized in the character of

Othello. Shakespeare wants to represent a character, full of jealous suspicion. Shakespeare gives air to a common misperception in the Elizabethans' mind about the Oriental world. They think that the ultimate problem in life is jealousy. There are a few references to jealousy as a social custom in different contexts in many plays. Bradley offers the following explanation:

> [Othello] who has become a Christian and has imbibed some of the civilization of his employers, retains beneath the surface the savage passions of his Moorish blood and also the suspiciousness regarding female chastity common among the Oriental peoples.[133]

M.R. Ridley points out that Othello's humanistic affiliation is not so much through his treatment of his own inborn jealousy, as through Shakespeare's choice of the subject. Ridley believes that it is the powerful skill in choosing subjects that arouses interest and attention.[134] For example, the episode of the handkerchief is a wear-out as it was earlier presented by 'an Egyptian' lady to Othello's mother (3.4.56). Therefore, it has lost its grace when it has been again gifted from Othello to Desdemona. For the handkerchief is very precious to Othello, it becomes a symbol of purity and Desdemona's chastity. Shakespeare opts for the handkerchief as proof in the plot of the play.

Othello does not come up to a felicitous standard of gentility. Othello is totally ignorant of the thoughts and the customary morality of Venetian women. The Venetians do not regard adultery so seriously as Othello does. He is not wise to accept the situation like a European husband. Desdemona is the only person who knows Othello. She says: 'My noble Moor of true of mind and made of no such baseness as jealous creatures are' (3.4.26-28). Othello, unfortunately, failed to understand his wife. It, however, fits in with the plot of Iago's most artful and most maddening devices.

Though the play is a tragedy of a private life, it painfully brings out a huge social controversy. The Elizabethan audience might or might not have accepted Othello's killing of his beloved. Shakespeare makes this figure Oriental enough in the play. Shakespeare tries to give the Elizabethans an authentic and substantial taste about Arabs' view by touching on the martial life of the couple. The context of the play highlights the revenge for honour. The ridiculous notion of jealousy figures as a characteristic trait in Othello's personality. Therefore, Othello treats his wife's unfaithfulness like a vice that takes the form of an evil deed and is regarded as a sin. Unlike Europeans, the Orientals take on jealousy as a praiseworthy trait. The same attitude could be common in England. M.R. Ridley points out that Othello's sexual jealousy is

plain, normal and usual in the human nature in the Renaissance Age.[135]

Othello's law is hugely significant in the play to understand his character. Western critics are much concerned over this question of his non-European view of behaviour. One will not doubt that Othello was impelled by his inner desire encouraging him to take revenge. In the second soliloquy, though the peevish Othello appears to be the most pathetic and weak-faced with the most painful psychological struggle, the human mind can ever think of passing through.

The revengeful jealousy is a grim fact in Othello's conduct. It makes him outwardly a dangerous character for the Western people. The last Act is Othello's speedy catastrophe without dilution. It conjures up a picture bringing us a relapse to the truth that, in the Western minds, the Oriental character is full of vanity, pride and darkness. He is represented without godly dignity.

Othello has a quick and powerful imagination. He is a gifted character. He is a man of action that any work takes him either for greatness or disaster. Granville Barker remarks that Othello has been disciplined and refined into perceptiveness. This perceptiveness could pierce the heart of a problem while duller

analysts are scratching its surface. It has divorced Othello's mind from reality altogether.[136] Barker sums up, saying:

> How is it that, even under stress, Othello does not unarguably perceive Desdemona's innocence and Iago's falsity? Instead his imagination serves to inflame his passion to break out the peevish jealousy, he becomes conscious of its unruliness. Othello says:
>
> I swear 'its better to be much abused,
> Than but to know't a little.
>
> (3.3.399) [137]

Granville Barker has gone deeply to measure the word 'little' in the above line to multiply beyond Othello's imagination. The case is much deeper than imagination. It is the actual dignity or female honour that brings shame to the face of Othello.

Walter Raleigh holds that if those suspicions grew in the normal fashion, and were nurtured by jealousy, there would be no tragedy, only another *The Winter's Tale*.[138] Othello finally killed himself in a quick judgment on his crime. A few minutes before this last catastrophe, Shakespeare made a manifestation of the wide sympathy that brings out the finest qualities of the noble Moor.

Othello's references to Aleppo, Arabian tree, Islamic turban and circumcision remarkably underscore his Arab connection.[139] He faces up to the outbursts of his original feelings and behaviour. Bradley remarks that through the thin crust of Venetian culture,

Shakespeare has portrayed him as Christian on the Christian side against Turks.[140] In other words, Shakespeare wants to make the Moorish hero acceptable to European audience. At the end, Othello dies on a kiss, an embrace of black and white. Perhaps it is a symbolic reconciliation of the virtues of the West and the East, or Europe and the Orient. In a simile, he himself owns up to his crime, and he has now become worse than a Turk.

Shakespeare wants the public image to remark that by killing his wife, Othello has recanted his Christianity. He has turned again a Turk (a Muslim).[141] He has no different traits as from those of the Turks, who are not so far away in location from Cyprus, which is on the east-west frontier between Christendom and Turkish empire.

2) Aaron

Tamora, who had a child by him, describes Aaron, in *Titus Andronicus,* as her 'lovely Moor'.[142] In the middle of the play, he is described as a barbarous Moor, black in flesh and heart, the cavernous tiger, irreligious and damned Moor (5.3.121). He is also represented as the chief architect and plotter of woes and 'misbelieving' acts in the play.

Aaron, the black slave Moor, figures among the Orientals, though he has been brought to the show with the exploitation of his colour rather being an ordinary Oriental character. When Aaron

argues with other white characters in the play such as Chiron and Demetrius, that 'black' is a superior colour to 'white,' Aaron consciously praises the black skin because it is constant and it does not betray itself by blushing. He says:

> Coal-black is better than another hue,
>
> In that it scorns to bear another hue. (4.2.102-103)

He continues:

> Why, ther's the privilege your beauty bears.
>
> Fie, treacherous hue, that will betray with blushing,
>
> The close enacts and counsels of thy heart.
>
> (4.2.118-120)

Aaron was brave for his beloved and his son, protecting them against any harm. Jonathan Bate comments that the 'whole passage inverts the traditional idea that white is the 'natural' colour, making it, on the contrary, a crude critical covering, where 'black' is authentic and incapable of bearing false face'.[143] A kind of symbolism in the black colour is typically employed at the redistributed characteristics of the Oriental Aaron. He is given the identity of not as a noble but a gullible Moor. His villainy is comparatively akin to a semi-devil with Iago's black heart in a white skin. Aaron says:

> For all the water in the Ocean,

Can never turn the swan's black legs to white,

Although she false than hourly in the flood.

(4.5.104-105)

John Webster projects the Moorish Zanch in *The White Devil* as a victim to a white lover, hoping to win marriage with a gift of money. She is depicted as a 'witch' and black as an Ethiopian.[144] The black skin does not humiliate her of being proud of her body, and even death cannot alter her complexion. She sadly speaks about her feelings. She complains the unbearable oppression of the European society in a forthright way. Moreover, she thinks that she is left with no chance to live in Europe as a human being.

Aaron curls up on the racial abuses. People look down on his personality because of his colour. Complexion is, in fact, a natural appearance but when the quality of skin is considered, it becomes a very sensitive subject matter of some plays. The controversy continues in the fifth act, dealing with this idea. Ravenscroft comments: 'Now Aaron cunningly turns to advantage his inability to blush'.[145] Aaron was deeply unconcerned over his blackness or racial abuses. Therefore, he was around to celebrate in the second act, as he is still lovely in an empress' eye (2.1.15).

Aaron was apparently upset over the oppression heaped upon him. He was maltreated and subjected to 'the taunts of whites that

call' him 'fiend' (2.1.12-13). This certain dramatic force affected Aaron's regular humanity making him to pronounce inhuman and cannibal statements such 'I'll eat it' (5.1.55), in a reference to his dead child in his hands.

'Aaron is discovered on a rack', Jonathan Bate says: 'He is stretched and stretched again'.[146] He speaks no word but actions. The abuses give its bitter fruit to Aaron's feelings with much prosecution to him and his child. He feels grief over their blackmail into killing his child. He requests in a passionate plea for paternity and a final kiss to his own baby.

Although Aaron's response to his son's death is bizarre and horrible cannibalism, Aaron is, in fact, psychologically exhausted. The mother of the child killed her own offspring because he was born with Moorish traits. Aaron thinks that he and his child cannot bear oppression. Thus, loathing seems to last long. He thinks how to protect him from criminals and from a racial life that would not let a Barbarian win. They would prevent a child from living his life peacefully out of racism. Ravenscroft tells Aaron:

> You are not having our son too. I'll eat him in order to prevent you doing so or, less literally, you bore him and killed him, but I begot him and now I'm going to consume him so that at least something of him remains mine not yours.[147]

Aaron prefers to be an extraordinary cannibalist than to appear only like his barbarous enemies.

At the general level, the play includes similar incidents of cruelty inflicted by Titus and Tamora in a bizarre banquet on the stage. Titus and Tamora stab their own children, eating unwittingly their hearts and tongues at a moment behind a curtain which, thence, raises out of their children's heads and hands hanging up against the wall and bleeding bodies laying in chairs.[148]

Aaron, in contrast, could ironically do better to interpret his truly consuming love for his baby. The intent to eat human flesh, is to present Aaron as a cad and a villain, though in the original play the Moorish child remains alive.[149]

Shakespeare's intention makes the Moor's blackness more prominent. He initiates a strong move to generate a black tradition in the English theatre. Ravenscroft believes the comprehensive speeches recited in some scenes, are of Aaron's 'Black Power'.[150] The expansion renders the more interesting and sympathetic traits in Aaron's character to the oppression he has encountered.[151]

There are several scenes of murders, rapes and massacres, acts of conspiracy, abominable deeds, mischief, treason, and villainies. In a tone determined by these scenes, Aaron's commitment to save the child is indeed illumining. Luscious is the

banished son of the emperor Titus Andronicus and the successor to the throne in Rome. He promises to save the child on the condition that Aaron may reveal all. Finally, Luscious describes Aaron as an irreligious and misbehaving Moor. He has also sentenced him to death but the black issue begotten by Aaron would last long. N.H. Jafri makes the observation:

> What needs to be examined in the context of this play, is the fact that Shakespeare the artist; while endorsing the general opinions of the Elizabethans with regard to the Turks, Saracens and Tartars, he succeeds in presenting an individual character (like Aaron) coming from the same stock differently.[152]

3) Morocco

The Prince of Morocco is a noble Moor. He is a Muslim/ Oriental character in *The Merchant of Venice* (1594). Although, he has travelled across lands and seas to approach the first Venetian lady, the play portrays the Prince as a lascivious and greedy prince.[153] Shakespeare projects him opting for the golden basket and losing Portia. He is described as a 'twany Moor' it may be due to his white skin. The Prince describes his face as ugly as 'it has feared the valiant' (2.1.9). The Moor is also depicted as a Negro and weak person with a childish mind. He has harder and greedy heart.[154]

John Russell Brown perceives the Prince of Morocco as 'the self-styled man of action who seems to speak with difficulty'.[155] His

speech is lunging forward as it is a political status of his state. Brown illustrates this from his speech:

> .... by this scimitar,
> That slew the Sophy, and a Persian prince,
> That won three fields of Sultan Solyman.
> (2.1.24-26) [156]

This statement suggests that Morocco is an anti-Turk like the Elizabethans who held the Turk-Persian relationships as unstable and of constant struggle. Morocco does not appease his relation with the Turks. He might fight on the side of the Persians rather than the Turks. Moreover, the Elizabethan attitude toward the Persians during that period was more friendly than towards Turks. The Persians, geographically remote, posed no danger to the peace of Europe.[157]

To Shakespeare Moors are much better than Turks. He has projected royal Moors - the Moor of Morocco and Othello, the Moor of Venice. The Prince of Morocco is portrayed in images of peace, friendship and lustfulness. Shakespeare dramatically employs the diplomatic and constructive relationship between Princes of Morocco and Europe on the stage through the romantic plot of the dice in the basket to gain the love of Portia in *The Merchant of Venice*.

In conclusion, the Oriental characters are, on the whole, reasonable. They are thoughtfully a product of the Elizabethan playwrights' cross-cultural sympathy and harmony, which are apparent by paucity in both their predecessors and their contemporaries. As we have so far witnessed, there are more than twelve Oriental characters under study in this chapter.

The playwrights have some realization of the climatic differences between races of Oriental men. The Prophet Mohammad is Arab. Tamburlaine is Tartarian. Bajazeth is Turkish and the Moors are Moroccan. But a similar comprehensive picture is equally drawn about their manners, their opinions and their social conduct. The Oriental characters appear on the stage in Oriental costume. But their way of thinking is of violence, murder, lustfulness and treachery. Marlowe describes Turks as 'hateful' (Part II, 2.3.148). Their conduct with non-Muslim is negative, ill-natured and intolerant. The Christian characters cannot bear their behaviour, injustice and brutality. In *The Merchant of Venice* Shakespeare projects the Duke of Venice speaking negatively about the Turks and Tartars, as they do not have any courtesy:

> ... stubborn Turks and Tartars never trained,
>
> To offices of tender courtesy.
>
> (4.1.30-31)

Chew maintains: 'The appreciation of the genial and admirable qualities of Muslims was difficult to cultivate in an age [the Elizabethan Age] when Christian prejudice rendered any defense of Mohammedanism suspect'.[158]

In the first appearance on the stage, major Oriental characters are represented as strong, proud and arrogant. However, they all finally fade away and ignominiously die. The name of Prophet Muhammad is inaptly promoted as a god. But at the end, all the Oriental characters pronounce abuses against the Prophet Muhammad. Tamburlaine has turned from an ambitious shepherd to the emperor of Persia in the first part of the play. On contrary, Bajazeth has the image of a fallen prince. Bajazeth is unable to endure the shame of his downfall. He dies in captivity shortly afterwards. The minor Oriental kings encounter the same fate. To Shakespeare, the Moors seem to be unlikely to stay in Europe. The noble Othello, Aaron and the Prince of Morocco cannot fully adjust themselves with the social standards of the Western societies. The black Othello has killed his beautiful and faithful white wife because of his injustice. Aaron and Morocco are lascivious, rude and ill-mannered. Shakespeare concludes the representation of Othello and Aaron with death, leaving their harmful impact on Western characters.

NOTES

1. S. Naqi Husain Jafri, 'Image of the Orient in Shakespeare,' *Encounter*, New Delhi Vol. 2, No. 4 (July/August, 1999), p. 180-181.
2. Samuel C. Chew, *The Crescent and The Rose: Islam and England During the Renaissance* (New York: Oxford University Press, 1937), p. 520.
3. *Ibid,* p. 103.
4. Thomas Arnold and Alfred Guillaume (eds.) *The Legacy of Islam* (Oxford: Oxford University Press, 1964), pp. 195-197; Norman Daniel, *Islam, Europe and Empire* (Edinburgh: Edinburgh University Press, 1966), pp. 15-16.
5. Chew, *op cit,* pp. 456-458.
6. Edmund Spenser, *Faerie Queene,* (New Delhi: Rama Publications, 2000), VIII, p. 484.
7. William Shakespeare, *The Complete Works of William Shakespeare,* ed. Peter Alexander (London: Collins 1998), *Othello*, (1.1.29 and 99), and *King Lear* (3.4.140).
8. Gamini Salgado, *English Drama: A Critical Introduction* (London: Edward Arnold Ltd., 1980) p. 12.
9. Byron Porter Smith, *Islam in English Literature* (New York: Caravan Books, 1977) p. 2.
10. *Ibid,* p. xxiii.
11. Ibid; compare Dhia A.H.Aljubouri. '*The Medieval Idea of the Saracens, as illustrated in English Literature, Spectacle and Sport*', Unpublished Ph.D. Thesis (Leicester: University of Leicester, 1972) pp. 181-182.

12. Ben Jonson, *The Complete Works of Ben Jonson,* ed. H. Nerford et al. (Oxford: Clarendon, 1939) ,Vol. VI, p. 541.
13. Mohja Kahf, *Western Representations of the Muslim Women from Termagant to Odalisque* (Austin: University of Texas Press, 1999), p. 6.
14. William Shakespeare, *King Henry IV, Part II*, ed. A.R. Humphreys (London: Methuen, 1980)(2.4.172), p. 79; see also Jonson, Marson, and Chapman, *Eastward Hoe* (2.1.115); compare Peele's *The Turkish Mahomet and Hyrin the Fair Greek*.
15. Chew, *op cit,* p. 483.
16. Chew, *op cit,* p. 521.
17. Christopher Marlowe, *Tamburlaine, The Great*, Parts I & II, ed. T.A. Wolff (London: Methuen, 1965) (Part II, 3.4.19-20), p. 179.
18. Christopher Marlowe, *The Complete Works of Christopher Marlowe,* ed. C.F. Tucker Brooke (Oxford: Oxford University Press, 1979), (3.1, 1270).
19. Shakespeare, *Othello*, ed. M.R. Ridley, Arden Edition (London: Methuen, 1964), (1.3.350), p. 42.
20. W. Montgomery Watt, *The influence of Islam on the Medieval Europe* (Edinburgh: Edinburgh University Press, 1972) p. 14; compare Chew, *op cit,* pp. 250, and 518.
21. Chew, *op cit,* p. 521.
22. A.R. Kidwai, *Orientalsim in Lord Byron's 'Turkish Tales'* (Lewiston: Mellen University Press, 1995), pp. 145-146.
23. Robert Greene, *The Plays and Poems of Robert Greene*, ed. J. Churton Collins (Oxford: Clarendon, 1965), Vol. I, p. 112.
24. Smith, *op cit,* p. 4.
25. *Ibid,* p.8.

26. G.K. Hunter, *The Oxford History of English Literature, English Drama 1586-1642: The Age of Shakespeare* (Oxford: Oxford University Press, 1997) p. 50.
27. Marlowe, *Tamburlaine,* ed. T.A. Wolff , p.184.
28. *Ibid.* (Part II, 3.3.195-200), p. 104.
29. Chew, *op cit,* pp. 387 and 396.
30. Ibrahim, *op cit,* 40.
31. Norman Daniel, *Heroes and Saracens: An Interpretation of the Chansons de Geste* (Edinburgh: Edinburgh University Press, 1984), p.10.
32. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part I, 3.3.75), p. 100.
33. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part II, 5.1.177), p. 208.
34. Garleen Ibrahim, 'By the Pen and that which they write: A Muslim Perspective of Marlowe's Use of the Holy Quran in *Tamburlaine I* and *II*,' in J.U. Khan and Adrians E. Hare (eds.) *English and Islam: Creative Encounters* (Kuala Lampur: International Islamic University Press, 1996), p. 33.
35. R.W. Southern, *Western Views of Islam in the Middle Ages* (Cambridge, Massachusetts: Harvard University Press, 1978), p. 30.
36. Norman Daniel, *Islam, Europe and Empire* (Edinburgh: Edinburgh University Press, 1960), p. 499.
37. Norman Daniel, *Islam and the West* (Edinburgh: Edinburgh University Press, 196) p. 267.
38. Smith, *op cit,* p. 2; compare Daniel, *The West*, p. 310.
39. Aljubouri, *op cit,* p. 84.
40. Smith, *op cit,* p. 2.
41. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part I, 3.3.270).
42. *Ibid,* (5.2.176), p.129.

43. *Ibid,* (Part I, 5.2.301), p. 133; and (Part II, 4.1.199), p.194.
44. *Ibid*, p 214.
45. William Shakespeare, *King Lear*, ed. A.W. Verity (Delhi: Surjeet Publications, 1988), pp. 178 and 244.
46. Daniel, *Islam and the West*, *op cit,* p. 282; compare Chew, *op cit,* pp. 399, 406-409, 426, and 534; Smith, *op cit,* p.6.
47. Smith, *op cit,* p.4.
48. Alain Grosrichard, *The Sultan's Court*, trans. By Lez Heron (London and New York: Verso, 1998), p. 103; see also Daniel, *The West*, p. 133; and Smith, *op cit,* pp. 7-9.
49. William Shakespeare, *Romeo and Juliet*, ed. H. H. Furness (New York: Dover, 1963) (3.5.184), p. 210.
50. Greene, *Works*, ed. J.C. Collins, Vol. I, *Alphonsus*, pp. 114 and 73; compare Chew, *op cit,* p. 395.
51. Greene, *Works*, ed. J.C. Collins, Vol. I, *Alphonsus*, p. 70.
52. Nabil Matar, *Islam in Britain*: *1558-1685* (Cambridge: Cambridge University Press, 1988), p. 226.
53. *Ibid.*
54. Marlowe, *Tamburlaine,* ed. T.A. Wolff (Part II, 5.1.181-184), p. 208.
55. Chew, *op cit,* p. 484.
56. Marlowe, *Tamburlaine,* ed. T.A. Wolff (Part II, 5.3.150), p. 216.
57. Irving Ribner, 'The Idea of History in Marlowe's *Tamburlaine'*, in *Elizabethan Drama: Modern Essays in Criticism,* ed. R. J. Kaufmann (Oxford: Oxford University Press, 1968), p. 92.
58. Eugene M. Waith, 'Tamburlaine,' in *Marlowe: A collection of Critical Essays,* ed. Clifford Leech (New Jersey: Prentice Hall, 1964), p. 61.
59. Marlowe *Tamburlaine,* ed. T.A. Wolff, 'Introduction,' p. 1.

60. Ribner, *op cit,* pp. 86- 87.
61. *Ibid,* p.92.
62. Chew, *op cit,* p. 470.
63. M.M. Mahood, 'Marlowe's Heroes,' in *Elizabethan Drama: Modern Essays in Criticism,* ed. R.J. Kaufmann, *op cit,* p. 97.
64. Roy W. Battenhouse, 'Tamburlaine's Passions', in *Marlowe: A Collection of Critical Essays*, ed. C. Leech, *op cit,* p. 66.
65. Ahmed Ibn Arabshah, *Tamburlaine or Timur The Great Amir,* trans. by J.H. Sanders (London: Luzac, 1936), p. 15.
66. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part I, 3.3.45), p. 99.
67. Paul H. Kocher, *Christopher Marlowe: A Study of his Thought, Learning and Character* (New York: Russell, 1962), p. 80.
68. Hunter, *op cit,* p.50.
69. Waith, *op cit,* p. 86.
70. Ibrahim, *op cit,* p. 42.
71. Hunter, *op cit,* p. 50.
72. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part I, 3.3.44-58), pp. 99-100.
73. Kocher, *op cit,* p.79.
74. Ibrahim, *op cit,* p. 43.
75. *Ibid.*
76. *Ibid.*
77. Ribner, *op cit,* p. 92.
78. Mahood, *op cit,* p. 95.
79. Ribner, *op cit,* p. 87.
80. Waith, *op cit,* p. 72.
81. Johnstone Parr, 'Tamburlaine's Malady' in *Marlowe's Tamburlaine The Great, Edward The Second and The Jew of Malta*, ed. John Russell Brown (London: Macmillan, 1982), p. 117.

82. Battenhouse, *op cit,* p. 57.
83. Waith, *op cit,* p. 75.
84. *Ibid,* pp. 76-78.
85. J.S. Cunningham and Roger Warren, 'Tamburlaine the Great Rediscovered (1978)', in *Marlowe: Tamburlaine, Edward The Second and The Jew of Malta,* ed. J.R. Brown, *op cit,* p. 133.
86. Waith, *op cit,* p. 76.
87. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part I, 3.3.833), p.105; Cunningham, *op cit,* p. 134.
88. Mahood, *op cit,* pp. 100-101.
89. Ibrahim, *op cit,* p. 37.
90. *Ibid.*
91. Marlowe, *Tamburlaine*, ed. Wolff, p. 234.
92. N.B. Oueijan, *The Progress of An Image*: *The East in English Literature* (New York: Peter Lang, 1996) , p. 18.
93. James Porter *Turkey*: *Its History and Progress* (London: Hurst and Blakett Publishers, 1854), Vol. I, pp. 156-159; compare S. Lane-Poole, *Turkey* (London: T. Ficher Unwin, 1922), pp. 34 and 50.
94. Ibrahim, *op cit,* p. 41.
95. Marlowe, *Tamburlaine,* ed. T.A. Wolff (Part II, 1.4.94), p. 157 and (2.3.46-47), p.163; see also (Part I, 4.4.6), p. 116.
96. Waith, *op cit,* p. 75.
97. Cunningham, *op cit,* pp. 133 and 139.
98. Chew, *op cit,* p. 234.
99. *Ibid,* p. 28 7.
100. John Russell Brown, 'Marlowe and the Actors', in *Marlowe: Tamburlaine the, Edward and The Jews*, ed. J.R. Brown, *op cit,* p. 46.

101. Christopher Marlowe, *The Complete Works* of *Christopher Marlowe* (Cambridge: Cambridge University Press, 1981), ed. Fredson Bowers, Vol. I *The Jew of Malta* (5.1.86-97), pp. 325-326.
102. *Ibid.*
103. Bathenhouse, *op cit,* in *Marlowe, Critical Essays*, ed. C. Leech, *op cit,* p.63.
104. Waith, *op cit,* p. 77.
105. Mahood, *op cit,* pp. 100-101.
106. Waith, *op cit,* p. 77.
107. Ben Jonson, *Volpone*, ed. Dr. S. Sen (New Delhi: Unique Publications, 2001), (3.7.227-226), p. 241.
108. J.W. Bennet and et al. *Studies in The English Renaissance Drama* (New York: New York Press, 1959) p.21.
109. P. Kadana Rao, *East Versus West: A Denial of Contrast* (London: Allen & Unwind Ltd., 1939), p.108.
110. Kidwai, *op cit,* p. 146.
111. *Ibid,* p. 89.
112. William Shakespeare, *Twelfth Night,* ed. A.W. Verity (Delhi: Surjeet Publications, 1994) (2.3.80-84), p. 25.
113. Marlowe, *Tamburlaine*, ed. T.A. Wolff (Part II, 4.3.83), p. 201.
114. Taylor Coleridge, *Lectures on Shakespeare* 1808-1818, ed. R.A. Foakes (Princeton: Princeton University Press, 1987), Vol. I, p. 898; see also Margo Hendricks, "Surveying 'race' in Shakespeare,' in C.M.S. Alexander and S. Wells (eds.) *Shakespeare and Race* (Cambridge: Cambridge University Press, 2000), p.3.
115. A.C. Bradley, *Shakespearian Tragedy,* (London: Morrison and Gibb, 1961), p.186.

116. Tony Bromham, *Macmillan Master Guides: Othello By William Shakespeare* (London: Macmillan, 1988), p. 52.
117. Jonathan Bate 'Othello and the Other: Turning Turk, the Subtleties of Shakespeare's Treatment of Islam,' *The Times Literary Supplement* (October 19, 2001), p. 14.
118. *Ibid.*
119. Ibid; see also Alexander and Wells (eds.) *Shakespeare and Race, op cit,* p. 12.
120. Jafri, *op cit,* pp. 186-187.
121. *Ibid.*
122. Coleridge, *op cit,* p. 386.
123. W.T. Andrews (ed.) *Critics on Shakespeare* (New Delhi: Universal Book, 1998), pp. 19-20.
124. William Shakespeare *Much Ado About Nothing,* ed. A.R. Humphreys (London: Methuen, 1981) (2.1.300), p. 50.
125. William Shakespeare, *The Merchant of Venice,* ed. John Russell Brown, Arden Edition (London: Methuen, 1961) (2.1.148), p.32.
126. Chew, *op cit,* p. 520.
127. Bradley, *op cit,* p.193
128. *Ibid.*
129. William Shakespeare, *Othello*, ed. M.R. Ridley, Arden Edition (London: Methuen, 1964), 'Introduction,' p. lii.
130. Bradley, *op cit,* p. 198.
131. Shakespeare, *Othello*, ed. M.R. Ridley, p. xl; compare Irving Ribner, *Patterns in Shakespeare* (London: Methuen, 1966), p. 90.
132. Coleridge, *op cit,* p. 314; see also Bernard Harris, 'A Portrait of a Moor,' in Alexander and Wells (eds.) *Shakespeare and Race, op cit,* p. 26.

133. Bradley, *op cit,* p. 186.
134. Shakespeare, *Othello*, ed. M.R. Ridley, p.liii.
135. *Ibid,* p. lvi.
136. Harly Granville Barker, *Prefaces to Shakespeare* (Princeton: Princeton University Press, 1951), Vol. II, p. 118.
137. *Ibid.*
138. Walter Raleigh, *Shakespeare* (London: Macmillan, 1957), p. 20.
139. Jafri, *op cit,* p. 187.
140. Bradley, *op cit,* pp. 186-187.
141. Bromham, *op cit,* p. 52; see also Bate, *op cit,* p. 15.
142. William Shakespeare, *Titus Andronicus,* ed. J.C. Maxwell, Arden Edition (London: Methuen, 1963), (3.1.4), p. 48.
143. William Shakespeare, *Titus Andronicus,* ed. Jonathan Bate (London: Clays, 1995), p. 50.
144. John Webster, *The Duchess of Mulfi And Other Plays,* ed. J.R. Brown, (Oxford: Oxford University Press, 1996), *The White Devil*, (5.1.146-150).
145. Shakespeare, *Titus*, ed. J. Bate, p. 51.
146. *Ibid.*
147. *Ibid,* p. 52.
148. *Ibid.*
149. *Ibid,* p. 52.
150. Coleridge, *Shakespeare*, ed. R.A. Foakes, p. 386; Shakespeare, *Titus*, ed. J. Bate, *op cit,* p.53.
151. Shakespeare, *Titus*, ed. J. Bate, *op cit,* p. 53.
152. Jafri, *op cit,* p. 186.
153. William Shakespeare, *The Merchant of Venice,* ed. J. Russell Brown (London: Methuen, 1961) (2.7.40-44), p. 59.
154. *Ibid,* pp. 33-35.

155. *Ibid*, (2.7.23-6), p. 58
156. *Ibid,* p. 33.
157. Smith, *op cit,* p. 17.
158. Chew, *op cit,* p. 545.

CHAPTER – SIX

THE ORIENTAL ELEMENT IN MARLOWE'S, SHAKESPEARE'S AND JONSON'S PLAYS – A COMPARISON

We have discussed in the previous chapters the treatment of the Oriental landscape, diction and characters in the plays of Marlowe, Shakespeare and Ben Jonson. The three playwrights appear to have used a wide range of material on Oriental history, legend, customs, costume, and religion. *Tamburlaine The Great*, Parts I & II, ranks at the top of the Oriental plays in English literature. Shakespeare deals with the Orient in many scenes in his plays, particularly in *Othello*. Ben Jonson employs Oriental material in *The Alchemist* in which the hero appears as a semi-Oriental scholar.

The Oriental element in their productions is remarkably different from one another. A comparative study may help us bring out the relative strengths and weaknesses in the approach of these three writers on the Orient.

Christopher Marlowe

Marlowe employs historical events of the Islamic world. It is an advancement upon his predecessors. Marlowe goes to great lengths in the representation of the Orient. Marlowe had read many

books on the Orient and its travel literature. T.A. Wolff has recently compiled Marlowe's reading list that gives some idea of his sources in his composing *Tamburlaine.* [1]

Marlowe relies on travel books as a source for comprehending Oriental geography, economy, and society. In *Tamburlaine* and *The Jew of Malta*, he draws upon accounts provided by travellers. He has culled fragments of information from earlier writers. The travellers were less reliable sources than Marlowe supposed. For instance, the lack of authentic information made Marlowe believe in Lithgow's report that the Islamic burial practices do involve coffins, and that the dead body of the Prophet Muhammad lies suspended in a coffin from the ceiling of Makkah's mosque; Marlowe reproduces this report in *Tamburlaine* (Part II,4.1.133-142).[2]

The idea of armchair travels of Marlowe is worth- studying. He imagines himself rambling in the Orient. His grasp over the Oriental material is impressive. His interest finds place in the full scale of the play *Tamburlaine*. He reminds Londoners of the events of 1402. The play charmed his audience, as it was the first work that established him as a playwright. Marlowe, in accordance with the Elizabethan traditions, uses skillfully the Oriental material. He is also conscious of the different lexical layers, which constitute his Oriental vocabulary.

The collection of the Oriental dreams, images and vocabulary was available to the Elizabethans when they wrote about the Orient. In the play, extensive Oriental material is employed in representing a large number of cities and armies in the East - Samarkand, Ankara, Damascus, Nubia and many other names familiar to the audience. There are many Oriental kings, sultans and Pashas in this play and as well in *The Jew of Malta*. The Orient had advanced in terms of action, security, and hegemony. However, Marlowe has depicted a war landscape as material evidence to the turbulence and violence in the Orient. Marlowe describes the Turkish empire as a symbol of terror, devastation, and barbarism.

Marlowe and his other contemporary playwrights make many observations, which are reflective of the Western fascination for the Orient, for example, the representation of Selim-Calymath in *The Jew of Malta* and Callapine in *Tamburlaine* (Part II). Tamburlaine tramples across Asia. The Islamic world features only in camps. There are comparatively a few descriptions of the interiors of private Oriental homes. According to Marlowe, life in the tents by Tamburlaine and his soldiers may be viewed as a contrast to the Elizabethan life in sitting rooms. It was less familiar to the majority of Englishmen. The image of black tents in the camps of Tamburlaine leading Bedouin life was new to London theatre.

Tamburlaine surpassed many other literary works in popularity and in the presentation of the Oriental material. Oueijan remarks:

> Marlowe presented to his Elizabethan audience a picture of the East they desired to see, an Orient filled with treachery, cruelty and false doctrine, an Orient that was being destroyed by its rulers. [3]

Afsour Mohammed Hussain's opinion is that 'in choosing the story of *Tamburlaine*, Marlowe was capitalizing on public sentiment'. [4]

In the first part of *Tamburlaine*, Marlowe is true to history. The history of the region, as recounted by Marlowe, is generally correct. But in the second part of the play, he has omitted and condensed events to make the action more flowing and dramatic. For example, Tamburlaine did not go to Syria, Jerusalem or Iraq and did not send any army to Africa. In *The Jew Of Malta*, Marlowe introduces Malta instead of Venice, though Malta was earlier on the Turkish military agenda when the Turks attacked Venice in 1577.[5] The Ottomans made their incursions into Christendom but they finally settled in Constantinople in 1453.

The second part of *Tamburlaine* is Marlowe's innovation. His metaphorical trip in the Orient is a fulfillment of his idea to produce his Asian hero, Tamburlaine. Marlowe presents his material from historical perspective. Marlowe dramatizes his Asian conqueror to

depict the Middle East in a negative light, and to turn its people into huge heaps of carcasses.

It is not surprising that the Elizabethan scholar has drawn material from several sources. The study of Turkish history was popular at that time, and books could be obtained without any serious difficulty.[6] A study of the Orient became a branch of the Elizabethan national policy. The world was changed in the fifteenth century when Constantinople became the capital of Turkey. It was an era of extraordinary turbulence in the relations between the Orient and the West. The Ottomans had been posing a danger and threat during that period.

Marlowe, as compared to Shakespeare and Jonson, betrays extreme prejudice in *Tamburlaine*. Marlowe does not moralize or tell a story. He lets his Oriental characters speak for themselves. They are seen as tough, haughty and selfish. The idea of their unfaithfulness and hypocrisy is represented as it has its roots in their Oriental culture. They may betray and fight for power and money. The Turkish sultans, though they pretend to serve their religion, they, in despair, utter blasphemy.

Bajazeth calls the Christians 'foul idolaters' (3.3.239), which was ironically a charge often levelled against Muslims by Christians. Mathew Bennet points out that 'Muslims in vernacular poetry are branded as idolaters'.[7] Marlowe is subjective in his ironical picture,

representing the Turks as allies with Jews who are the traditional enemy of Christians.[8] Another irony is that both Marlowe and Shakespeare felt certain enthusiasm for the tyrants. The hero is sufficiently great and successful in his tyranny such as Tamburlaine and Othello.

The epithet of Ithimore attached to the Turks is noteworthy because it illustrates the tendency to associate the traditional wickedness of Turks with a strain of European Machiavellianism.[9] It is evident when Ithimore describes his evil deeds in burning Christian villages and his ill-dealings with Christian pilgrims in Jerusalem. However, the Turkish characterization is distorted. Marlowe's description of the Oriental characters is dictated by the Christian tradition.

Oriental kings, queens, commanders, knights, soldiers and messengers, are the general portraits of the Orient. These figures are stylized in Oriental costume, conduct and rituals, but nevertheless, they are like Englishmen, as they believe in the cross. They worship the Prophet Muhammad and God, as Christians worship Christ and God. This is untrue, and does not show any understanding of Islam and the teachings of the Quran. Tamburlaine considers the Quran as a lie and absurd; therefore, he turns to burn it, and then he hurls abuses at the Prophet Muhammad. He

describes the Quran as a Turkish book and holds it responsible for arrogance of the Turks.

A study of religion lies at the core of Marlowe's thought and feeling. He represents the character of Tamburlaine to discredit the Turks and the Prophet Muhammad. The educated Medievals and Elizabethans did not entertain the concept of idolatry in Islam. It perhaps did not exist among the learned English.[10] But the playwrights introduced this outrageous point in their designation of Muhammad. Gaskell asserts that the focus of Part II of *Tamburlaine* is Marlowe's 'rhetorical assault' on religion.[11] Many critics share this view about Marlowe's atheism. Samuel C. Chew criticizes Marlowe as 'the enemy of all religion'.[12] Robert Greene, a close friend of Marlowe, points in his *Groatsworth of Wit* (1592) to Marlowe's irreligious perception, describing him as an atheist.[13]

Richard Baines agrees with Paul Kocher that Marlowe sought to set up a new religion in *Tamburlaine*.[14] Carleen Ibrahim observes in his close study of Marlowe that there is a careful consideration and use of the Quran in *Tamburlaine,* Parts, I and II. Majorie Garber demonstrates that Marlowe's knowledge of the Islamic Scripture was remarkable; and Carleen Ibrahim describes Marlowe as a man on 'a spiritual quest'.[15] He has employed verses, metaphors and words from the Holy Quran: for example, the Asian hero has been

represented as a repentant person in tears. The last lines of the second part of the prologue reflect his repentance:

> He celebrated her sad funeral,
>
> Himself in presence shall unfold at large.
>
> (Part II, 8-9)

More importantly, this prologue, as Garber observes, foretells the death approaching Tamburlaine not in some glorious battles, but rather directly, following his decision to destroy the sacred text, the Quran.[16] Ribner suggests: 'There is certainly nothing of divine retribution in the death of Tamburlaine. There is nothing here of Christian recognition of sin and repentance before death'.[17] Carleen Ibrahim adds that this claim is true as Tamburlaine is portrayed as a Muslim, not as a Christian.[18]

Marlowe's relations with school of Alkeism and school of Night seem to be strong. Sir Walter Raleigh suggests that their influence is noticeable in the religious, philosophical, and scientific ideas expressed by the dramatist.[19] Marlowe had no interest in religious heterodoxy. His Christianity is not ardent, yet he never appears as a skeptic. On the contrary, the play suggests that he was dogmatic, though he, at time, questions issues related to faith under the pretext of Tamburlaine's blasphemy.

Robert Greene's epistle in the prose romance *Perimedes the Blacksmith* (1588) points to Marlowe's atheism:

> I could not make my verse upon the stage in tragic buskins ... or take God out of heaven with that Atheist Tamburlaine, or blaspheming with the mad priest of the scourge.[20]

Marlowe is one of the Elizabethan playwrights, who finds in the Orient a subject to project his skills in presenting a drama. Marlowe expresses his views on Muslim culture and religion. Tamburlaine's blasphemy is unusual for both the Christian tradition and Muslim characters. Nevertheless, the play gives careful attention to Oriental colouring in its characterization, diction, and especially stage settings. He benefited from material on the Oriental king, Tamburlaine, to write a historical play. *Tamburlaine* has sufficient Oriental content and context to bring out the Orient with its people, its nature, its culture, and its religion. Marlowe delineates an Orient that was to the liking of his audience, as he conjures up an image of the Orient, which is composed, in the main, of the prevalent stereotypes.

William Shakespeare

Shakespeare, the father of English drama, tends to reiterate the popular Western notions about the Orient in his plays. He deals with Oriental material on the periphery. He makes it look somewhat attractive in his works. He describes the Orient with special reference to its mysteries. Shakespeare's use of Oriental matter is, on the whole, superficial and decorative. None of his great plays contains genuine Oriental content. He is not much concerned with the Oriental material except what he drew from some romances or classical writings in his plays. *The Merchant of Venice* has relatively more Oriental substance. A.W. Verity holds that the play has its sources in *Pecorone*, probably an Oriental story translated by Giovanni from *Boccaccio*.[21] The play deals with the Turkish history, and is set in the period of Turkish Sultan Soliman (1490-1566), as mentioned by the Prince of Morocco.[22]

Shakespeare recreates a beautiful Oriental landscape with his use of Oriental metaphors, which point to his reading. The Orient is depicted in very striking images of admiration and decoration, with the help of various sounds and colours, and even various tones and shades of fancy. Some of the Oriental decorative terms employed are of "taffeta phrases, silken terms precise" (*Love's Labour's Lost*, 5.2.406).

Shakespeare's Oriental scenes are more elaborate than those of other Elizabethan playwrights. He tries to dabble with Oriental ethics, wisdom, mysticism, religion and emotions of the Oriental people. These pictures are conveyed with dramatic force and psychological insight. Some of Shakespeare's Oriental sources are John Pory's translation of *A Geographical History of Africa* (1600) by Leo Africanus, and *The General History of Turks* (1603) by Richard Knolle.[24]

Shakespeare did not travel extensively. Nor did he see the banks of the Nile. Yet his imagination projects Egypt as the most beautiful antique land. Alexander Pope praises Shakespeare as he 'goes higher than Homer himself due to proceeding through Egyptian strainers and channels'.[23]

Likewise, Shakespeare describes India with his fertile imagination. India did not pose any danger to Christendom. As to Indian landscape, Elizabethan writers make it a point to refer to the commercial activity in India as a striking feature of Oriental trade and business.

There was some presence of Moors in Europe. The Moorish dances, songs, and masques were familiar there. The musician Blackmoors in *Love's Labour's Lost* seem to have become very popular on the stage. There are also stories which revolve around Moorish characters in Shakespeare. On the other hand, the relations

of Malta and Venice with the Orient are depicted in Elizabethan plays. As far as commercial relations between Venice and the Oriental Mediterranean region are concerned, Shakespeare, Marlowe and Jonson speak of these in their Oriental passages.

During the sixteenth and seventeenth centuries the Orient, especially the Near Orient was a favourite destination for tourism. Shakespeare focuses on the Turkish Orient. Turkey was then at its zenith of prosperity and peace. The nations of North Africa were allies to Turkey. Christians and Jews in those regions lived peacefully. Yet Shakespeare cites a stray report about a rude Turk who struck a Venetian in Aleppo, which leaves the impression of religious and ethnic persecution there.

Elizabethan playwrights have treated the Orient with some prejudice and misrepresentation. These writers did not fully understand Islam, the Prophet Muhammad and Muslims. Owing to the lack of their authentic knowledge about the Orient, it is not surprising to find Marlowe and Shakespeare portraying Orientals mainly in terms of violence and bloodshed.

Shakespeare perceives Turkish empire as an empire of evil; he says: 'Peace shall go sleep with Turks and infidels' (*Richard II*, 3.4.139). He links Islam with violence and Turks with tyranny. He speaks of the clash between Christians and heathens (Turks) in *Othello* (1.1.29). It may be ascribed to the history of popular anti-

Turk and anti-Islamic sentiments in Europe. Such prejudice common in England was born of centuries-old hostility towards the Islamic Orient, which was part of European psyche.

Western writers naturally saw the enemies of the Christendom as infidels who deserved to be punished. Marlowe locates the Prophet Muhammad at the bottom circle of hell in *Tamburlaine*, Part II (5.1.196). Marlowe places Muhammad in hell in order to award him the maximum punishment for not having benefited from Christian revelation. Shakespeare speaks of the Prophet Muhammad as a prince of darkness in *King Lear* (3.4.133). He maintains in *King Henry VI,* Part I (1.2.191) that Muhammad was taught the Quran by a dove. While recounting the historical events in Jerusalem in 1187 when the holy city fell to Muslims, Shakespeare exhorts his countrymen to destroy Islam: To chase these pagans in those holy fields,

> Over whose acres walk'd those blessed feet,
> Which fourteen hundred years ago were nail'd,
> For our advantage on the bitter cross.
>
> (*Henry IV*, Part I, 1.1.24-27)

The image of Moors in Shakespeare's plays appears in the character of Othello, Aaron, the Prince of Morocco and Launcelot's Moorish girlfriend. Shakespeare's perception of them is as follows: 'These Moors are changeable in their wills,' *Othello* (1.3.347). The

Moorish Aaron in *Titus Andronicus* is branded as a damned superstitious and irreligious Moor (5.2.121). In *The Merchant of Venice* the Prince of Morocco is of a hard heart (2.7.44), and Launcelot's Moor is vulgar and has too much to handle (3.5.35-38).

G.K. Hunter remarks that 'Shakespeare explores swiftly and coherently the image of the foreigner, the stranger or the outsider in a dimension which is at once terrestrial and spiritual'.[25] Othello, Aaron and Morocco, as Orientals are foreigners in Europe. They are transferred from a far Oriental land to Europe. They often threaten the security of Desdemona, Tomora and Portia, though the white ladies are familiar with these Oriental heroes. Othello is a military hero, but his Oriental origin is barbarian. He unjustly killed his faithful wife. This horrible act turns him again a Turk. Aaron swears to eat his child (5.1.55), which draws his brutal Moorish origin.

Raleigh holds that Shakespeare's 'Moors are all of cruel nature, full of evil, and incapable to be influenced by his belief [Christianity]'; Raleigh suggests that Shakespeare's conclusion is that both goodness and evil embedded together in their nature, if they are compared to the other characters.[26]

Shakespeare shows physical defects of Othello and Aaron. He describes them and Launcelot's girlfriend as Negro with thick-lips and sooty bosom. They are lascivious Moors, and look like black rams.[27] In *Macbeth*, Shakespeare describes the ugly features of the

Turks. He says the nose of Turks is bad flat (5.4.29). Shakespeare employs the term 'Turk' mainly for pouring scorn and contempt. He often repeats the phrase 'to turn Turk' as a derogative term to reprimand a character for his abnormal conduct. Chew maintains such 'descriptions must have evoked in Shakespeare's audience the same distorted image of the Saracens, which Medieval poets had handed down to them'.[28]

Shakespeare, like Marlowe, depicts Moors and the Turks as lustful. Edgar, in *King Lear*, while recounting his assets, describes himself in love of women more than the Sultan of Turks (3.4.88). He feels like the Grand Turk who has uncountable mistresses. The mad Edgar, however, wants to enjoy the same. The presentation of Othello and Aaron, as lustful Moors, stems from the same misunderstanding of the Oriental male sexuality.

Shakespeare's Moorish whore begot an illegal child by Launcelot. She is an off-stage in *The Merchant of Venice* (1600), John Russell Brown notes that she is mentioned in a passage that 'might be an outcrop of a lost source, a topical allusion – or on Moor'.[29] The Moorish woman is apparently a girlfriend of the clownish Launcelot, Shylock's servant. When Jessica speaks about Lorenzo's offers to convert Jews to Christianity, Lorenzo interrupts her, saying that Launcelot has got a child by a Negro Moor. Launcelot quips: 'It is much that the Moor should be more than

reason: but if she be less than an honest woman, she is indeed more than I took her for' (3.5.35-8). [30] Launcelot thinks of her, in these words, as a very low Moorish lady. The lack of authentic information and the influence of the Medieval presentation, however, make Shakespeare depict a distorted image of Muslim women.

Shakespeare touches on the traits of Oriental jealousy: 'the female is to be monitored, and if need be, chastised'.[31] He, thus, draws attention to morals that are alien to Europe. The above image of Othello is reinforced by Innogen in *Cymbeline*.[32] Same holds true of Orsino's jealousy as portrayed in *Twelfth Night*:

> Why should I not, had I the heart to do it,
> Like to the Egyptian thief at the point of death,
> Kill what I love? ... a savage jealousy,
> That sometimes savours nobly
>
> (5.1.15-18).

The Egyptian thief is a character is *Hetioderus Ethiopia*, a Greek romance. When the life of the Oriental Egyptian lady was in danger, he tried to kill her, whom he loves too much.[33] In killing his beloved, he thinks he would save her from the lust of his enemies. The jealousy of Othello draws attention to the extreme jealousy harboured by Arabs. Shakespeare's perception about the woman's status in the Islamic world is that female should defend her

husband's honour. If she falters, she must be killed. Therefore, Othello killed his wife. Such jealousy appeared unjustified by the Elizabethan social standards.

To sum up, Shakespeare draws decorative colours and images of the Orient. As to the social conduct of the Orientals, he presents them as barbarous, uncivilized and violent. The moral and social transgressions in the conduct of Oriental characters underscore their human weakness. The Orientals in the Elizabethan plays have been largely portrayed as unsuccessful people, committing repeated errors.

Ben Jonson

Ben Jonson's Oriental material is considerable, but it is less forceful and less original than that of Marlowe and Shakespeare. Jonson had interest in Oriental material, inherited from his University reading and the English interest in the relations with the Ottomans and the Islamic world. In *The Alchemist*, he chooses a physician's character, who looks like Oriental and is portrayed in several plays of his period as 'almanac'. Subtle, the alchemist seems to be an Arabic speaking scholar, in Jonson's reference to the language of 'Canaan' (3.1.6).

Ben Jonson is relatively generous and sympathetic in his treatment of Orientals. In *Volpone*, he describes the Turkish sultan

as less 'sensual in pleasures' (1.5.88). Jonson did not condemn polygamy and concubinage as Marlowe did. Mammon in *The Alchemist* intends to have a lot of wives and concubines,/ Equal with Solomon' (2.1.139-140). Jonson praises the Oriental scientists like Avicenna, Averroes and Razi. This acknowledgement is indicative of his appreciation of Arab scientists and physicians, who were next only to the Greeks in their accomplishments. Samuel C. Chew suggests that Jonson had scrupulous regard for the Arabian authorities in world history.[34] Jonson projects a professional Orient with advanced organization and prosperity. He speaks, at places, admirably of Oriental history, intellectuality, social standards and even economy, as recorded in *The New Inn* (2.6.236-242).

In *Volpone, The Silent Woman, The Magnetic Lady* and *The Tale of The Tub* and other plays, he treats the military struggle between the Westerners and the Ottomans, though in passing. Nevertheless, he shows Christians and Muslims coming close to one another and gathering at a party.[35]

Jonson perceives the Turkish Orient as a geographical location. He is largely indifferent to the qualities of Turks. These are examined more closely in *Tamburlaine* and *Othello*. Jonson is not averse to Oriental people, ideas and culture. He does not have any distrust of Oriental characters. Rather, he presents Oriental material attractively to his Elizabethan audience. Jonson praises the

Ottomans for their economic policy and military organization. He credits Muslims and Turks with tolerance in celebrating the diversity of ethnic and religious communities in the Ottoman empire. They peacefully co-exist within the empire with Christians.

Ben Jonson refers to Moors in his *Masque of Blackness* (1605) saying: 'err majesty's will to have them [the masques of] blackmoors'.[36] Taylor thinks of these 'blackamoors as a reflection of the Negro-Tartars in Gray's *Inn Revel*.[37] Thomas Rymer holds that Ben Jonson in *Catiline* describes in the land of savages amongst different races - there are also black Moors, Turks, Tartars, gypsies, barbarians, monsters and Europeans.[38]

Jonson does not say a word about the evangelic encounter with the Islamic Orient. The Turkish sultans and Oriental kings attract his attention. E.K. Shaw describes the second half of sixteenth century as 'a relaxed, more urbane and tolerant attitude towards Islam and the Ottomans in certain English circles'.[39] Jonson appears to transcend above the ethnic, religious and linguistic prejudices. He respects the Oriental religious tradition.

The lack of information, however, makes Jonson portray an incomplete description of Muslims and Islam. For instance, while the term 'Muslim' was then in use, Jonson employs the term 'Mahumetan' as a contrast to a Christian. Likewise, he employs the term 'mammet' for the Prophet Muhammad, which signified a fetish

doll. On the other hand, Jonson's positive attitude towards the Orient is reflected also in his tribute to the Arab scientists for their substantial contribution to the body of knowledge.

In sum, Marlowe, Shakespeare and Jonson have treated the Orient in their own ways. Common to all the three is their interest, in a varying degree, in things Oriental. All the three retain some of the errors of Western perspective on the Orient, especially the polemical distrust of Islam as a faith, which posed a challenge to Christianity and their hostility towards the Ottoman Empire, the superpower of the day, which was knocking at the doors of Europe. Nonetheless, they have appreciation for certain features special to the Orient, which is reflective of their cross-cultural sympathy.

NOTES

1. T.A. Wolff (ed.), 'Introduction,' to Christopher Marlowe, *Tamburlaine The Great*, Parts I & II (London: Methuen, 1965), p. 16.
2. Carleen Ibrahim, 'By the Pen and that which they write': A Muslim Perspective of Marlowe's Use of the Holy Quran in *Tamburlaine I* and *II'*, in *English and Islam: Creative Encounters*, eds. J.U. Khan and A.E. Hare (Kuala Lumpur: International Islamic University Press, 1996), p. 40; see also Norman Daniel, *Islam, Europe and Empire* (Edinburgh: Edinburgh University Press, 1966), p. 24.
3. Naji B. Oueijan, *The Progress of An Image: The East in English Literature* (New York: Peter Lang, 1996), p. 17.
4. *Ibid*.
5. Tony Bromham, *Macmillan Master Guides: Othello by William Shakespeare* (London: Macmillan, 1988), p.52.
6. Samuel C. Chew, *The Crescent and The Rose: Islam and England During Renaissance* (New York: Oxford University Press, 1937), pp. 110-111.
7. Ibrahim, *op cit,* p. 38.
8. Christopher Marlowe, *The Complete Works of Christopher Marlowe*, ed. F. Bowers (Cambridge: Cambridge University Press, 1981), Vol. I, *The Jew of Malta* (5.1.86-97), pp.325-326.
9. Chew, *op cit,* p. 142.
10. Norman Daniel, *Islam and the West* (Edinburgh: Edinburgh University Press, 1966), pp. 39-40.
11. Ibrahim, *op cit,* p. 42.

12. Chew, *op cit,* p. 397.
13. Robert Greene, *The Plays and Poems of Robert Greene*, ed. J. Churton Collins (Oxford: Clarendon, 1965), Vol. I, p. 112.
14. P.H. Kocher, *Christopher Marlowe: A Study of His Thought, Learning* and *Character* (New York: Russell, 1962), p. 99; see also Ibrahim, op cit., p.40.
15. Ibrahim, *op cit,* pp. 31-32.
16. Ibid, compare Harry Levin, *The Overreacher: A Study of Christopher Marlowe* (London: Faber, 1953), p. 70.
17. Ibrahim, *op cit,* p. 47.
18. *Ibid*.
19. Walter Raleigh, *Shakespeare* (London: Methuen, 1957), p.80.
20. Kocher, *op cit,* p. 23.
21. A.W. Verity in his 'Introduction', to William Shakespeare, *The Merchant of Venice* (Delhi: Surjeet Publications, 1994), p. xvii.
22. Ibid, pp. xi-xii.
23. 'Alexander Pope' in W.T. Andrews (ed.) *Critics on Shakespeare* (New Delhi: Universal Book, 1988), p. 24.
24. Jonathan Bate 'Othello and the Other: Turning Turk: The Subtleties of Shakespeare's Treatment of Islam', *The Times Literary Supplement* (October 19, 2001), p. 14.
25. G.K. Hunter, 'Elizabethans and foreigner', in C.M.S. Alexander and Stanely Wells (eds.) *Shakespeare and Race* (Cambridge: University Press, 2000), p. 58.
26. Raleigh, *op cit,* p. 164.
27. William Shakespeare, *Othello*, ed. R.M. Ridley, Arden Edition (London: Methuen, 1972) (1.1.65,87 and 124) and (1.2.70), pp.3-4, 11 and 17.
28. Chew, *op cit,* pp. 147-148.

29. William Shakespeare, *The Merchant of Venice*, ed. J. Russell Brown, Arden Edition (London: Methuen, 1961), p.99.
30. Mohja Kahf, *Western Representations of The Muslim Women From Termagant to Odalisque* (Austin: University of Texas Press, 1999), p. 91.
31. Ibid, p.99; compare Peter Stallybrass 'Patriarchal Territories: The Body Enclosed', in *Othello*: *Critical Essays*, ed. Susan Snyder (New York and London: Garland Publishing Inc., 1988), pp. 251 and 279.
32. William Shakespeare, *Cymbeline*, ed. Roger Warren (Oxford: Oxford University Press, 1998) (5.1.15-29), pp. 153-154.
33. William Shakespeare, *Twelfth Night*, ed. A.W. Verity (Delhi: Surjeet Publications, 1994), pp. 129-130.
34. Ben Jonson, *The Complete Works of Ben Jonson*, ed. H.H. Herford et al. (Oxford: Oxford University Press, 1938), Vol. VI, *The Magnetic Lady*, pp. 541-542.
35. Chew, *op cit,* p. 513.
36. William Shakespeare, *Love's Labour's Lost,* ed. Richard David, Arden (London: Methuen, 1983) (5.2.157), p. 143.
37. *Ibid*.
38. 'Thomas Rymer' in W.T. Andrews, *op cit,* pp. 19-20.
39. E.K. Shaw and C.J. Heywood, *English and Continental Views of the Ottoman Empire: 1500-1800* (Los Angeles: University Press of California, 1972), p. 50.

BIBLIOGRAPHY

Abulafia, David (ed.) *The Arab Influence in Medieval Europe* (Beirut: Ithaca Press, 1994).

Al-Balabki, Muneer. *Al-Maward English-Arabic Dictionary* (Beirut: Dar Al-Malaeen, 1992).

Alexander, C.M.S. and Wells, Stanely (eds.) *Shakespeare and Race* (Cambridge: Cambridge University Press, 2000).

Ali, Abdullah Yusuf, (trans.) *The Glorious Quran* (AL-Madina: Mujama King Fahd, 1997).

Aljubouri, Dhia A.H. *The Medieval Idea of the Saracens as Illustrated in English Literature, Spectacle, and Sports,* Unpublished Ph.D. Thesis (Leicester: University of Leicester, 1972).

Alksan, Jan 'Tareeq Al-Hareer' *Al-Faisal Magazine* (Arabic) (Riyadh, December, 2001).

Allen, V. and Axiotis, A. *Chaucer* (Hong Kong: Macmillan, 1997).

Al-Munjid Fi Al-Lugah Dictionary: Arabic-Arabic, Thirteenth Edition (Beirut: Dar Al-Mashriq, 1997).

Al-Nawawi, Abu Zakaria. *Riyadh Asaliheen* (Arabic) (Damascus: Dar Al-Thakafa Al-Arabia, 1994).

Ameer Ali, Syed. *The Short History of Saracens* (London: Macmillan, 1961).

Andrews, W.T. (ed.) *Critics on Shakespeare* (New Delhi: Universal Book, 1998).

Arnold, Thomas and Guillaume, Alfred (eds.) *The Legacy of Islam* (Oxford: Oxford University Press, 1964).

Arnold, Thomas. *The Spread of Islam* (New Delhi: Goodword, 2001).

Asiba'aya, Mustapha. *Al-Isteshraq Wa Al-Musteshriqeen*, (Arabic) (Kuwait: Dar Al-Bayan, 1968).

Asin, Miguel. *Islam and The Divine Comedy* (New Delhi: Goodword, 2001).

Barker, H. Granville. *Prefaces to Shakespeare* (Princeton: Princeton University Press, 1982).

Barrol, J. Leads et al. *The Revels History of Drama in English Literature 1576-1613*, Vol. III (London: Methuen, 1975).

Bate, Jonathan. 'Othello and the Other: Turning Turk: The Subtleties of Shakespeare's Treatment of Islam,' *The Times Literary Supplement* (October 19, 2001).

Beaumont, Francis and Fletcher, John *The Works of Francis Beaumont and John Fletcher* (eds.) Arnold Glover and A.R. Waller (Cambridge: Cambridge University Press, 1906).

Beckingham, C.F. *Between Islam and Christendom Travellers, Facts and Legends in The Middle Ages and the Renaissance* (London: Variorum Reprints, 1983).

Bennett, J.W. et al. *Studies in The English Renaissance Drama* (New York: New York University Press, 1959).

Bradley, A.C. *Shakespearean Tragedy* (London: Morrison and Gibb, 1961).

Brock, Heyward. *A Ben Jonson Companion* (Indiana: Indiana University Press, 1983).

Bromham, Tony. *Macmillan Master Guides: Othello By William Shakespeare* (London: Macmillan, 1988).

Brown, J. Russell. *Marlowe's Tamburlaine The Great, Edward The Second, and The Jew of Malta: Critical Essays* (London: Macmillan, 1982).

Browning, D.C., (Com.) *Everyman's Dictionary of Shakespeare Quotations* (London: J.M. Dent, 1953).

Campbell, Donald. *Arabian Medicine and Its Influence on the Middle Ages* (London, 1926).

Chapman, George. *The Compiete Works of George Chapman*, ed. Thomas Mare Parrott (London: G. Routledge, 1910).

Chaucer, Geoffrey. *The Student's Chaucer*, ed. W.W. Skeet (New York, 1894).

----------. *The Prologue to The Canterbury Tales*, ed. R.T. Davies (Glasgow: Nelson Blackie, 1987).

Chew, Samuel C. *The Crescent and The Rose: Islam and England During the Renaissance* (New York: Oxford University Press, 1937).

Cole, Paul. *The Ottoman Impact on Europe* (London, 1968).

Coleridge, Taylor. *Lectures on Shakespeare 1808-1814* Vols. I&II, ed. R.A. Foakes (Princeton: Princeton University Press, 1987).

Crichton, Andrew. *History of Arabia and Its People* (London: T. Nelson, 1852).

Daniel, Norman. *Heroes and Saracens: An Interpretation of The Chansons de Geste* (Edinburgh: Edinburgh University Press, 1984).

----------. *Islam and The West: The Making of An Image*, (Edinburgh: Edinburgh University Press, 1966).

----------. *Islam, Europe and Empire* (Edinburgh: Edinburgh University Press, 1966).

Dekker, Thomas. *Thomas Dekker*, ed. Ernest Rhys, Mermaid Series (London: Ernest Benn, 1949).

Dionisius, A.A. and R. Hitchock (eds.) *The Arab Influence in Medieval Europe* (Reading, 1994).

Encarta: World English Dictionary (New Delhi: Macmillan, 1999).

Farmer, H.G. *Historical Facts for the Arabian Musical Influence* (London, 1930).

Franklin, Alexander (ed.) *Seven Miracle Plays* (Oxford: Oxford University Press, 1979).

Greene, Robert. *The Plays & Poems of Robert Greene* Vols. I&II, ed. J. Churton Collins (Oxford: Clarendon, 1965).

Greg, W.W. *Marlowe's Doctor Faustus 1604-1676*, Parallel Texts (Oxford: Clarendon, 1968).

Gridgud, John. *Preface to Shakespeare* (London: B.T. Baltsford, 1982).

Grosrichard, Alain. *The Sultan's Court: European Fantasies of The East*, trans. by Liz Heron (London and New York: Verso, 1998).

Happer, Peter. *Medieval English Drama* (Hong Kong: Macmillan, 1984).

Harp, Richard and Stewart, Stanely (eds.) *The Cambridge Companion To Ben Jonson* (Cambridge: Cambridge University Press, 2000).

Healy, Thomas. *Christopher Marlowe* (Plymouth: Northcote Howe, 1994).

Hell, Joseph. *The Arab Civilization*, trans. by S. Khuda Bakhsh (Lahore: Sheikh Muhammad Ashraf, 1943).

Hitti, Philip K. *History of The Arabs* (London: Macmillan, 1964).

Hunter, G.H. *The Oxford History of English Literature: English Drama 1586-1642: The Age of Shakespeare* (Oxford: Oxford University Press, 1997).

Ibn Arabshah, Ahmed. *Tamburlaine or Timur The Great Amir*, trans. by J.H. Sanders (London: Luzac, 1936).

Jafri, S. Naqi Husain. 'Image of The Orient in Shakespeare,' *Encounter*, New Delhi, Vol. 2, No. 4 (July/August 1999).

Jaizazbhoy, R.A. *Oriental Influence In Western Art* (New York: 1965).

Jalal, K. M. *The Abbasides* (Aligarh: Aligarh Muslim University Press, 1946.).

Jonson, Ben. *Dr. Faustus*, ed. Harold Osborne (London: University Tutorial Press, 1956).

----------. *Bartholomew Fair*, ed. E. Partridge (London: Arnold, 1961).

----------. *Every Man in His Humour*, ed. N.S. Takakhav (Bombay: Karnataka Publications, 1915).

----------. *The Alchemist*, ed. F.H. Mares (London: Methuen, 1986).

----------. *The Complete Work of Ben Jonson*, Vol. I, ed. G.A. Wilke (Oxford: Oxford University Press, 1966).

----------. *The Complete Work of Ben Jonson*, Vols. IV and VI, ed. C.H. Hoyord & P. Simpson (Oxford: Clarendon, 1952).

----------. *The Complete Works of Ben Jonson*, ed. H.H. Herford et al. (Oxford: Clarendon, 1939).

----------. *The Silent Woman* ed. P.S. Avasthi (Agra: Lakshmi Narain Agarwal, 1985).

----------. *Volpone*, ed. Alvin B. Kernan (London: Yale University Press, 1962).

----------. *Volpone*, ed. Arthur Sale (London: University Tutorial Press, 1956).

----------. *Volpone*, ed. David Cook (London: Methuen, 1964).

----------. *Volpone*, ed. Dr. S. Sen (New Delhi: Unique Publications, 1998).

Kahf, Mohja. *Western Representations of The Muslim Women: From Termagant to Odalisque* (Austin: University of Texas Press, 1999).

Kaufmann, R.J. (ed.). *Elizabethan Drama: Modern Essays in Criticism* (Oxford: Oxford University Press, 1988).

Khalid, Mohammad Khalid. *Riya'al Hawal Al-Rasool* (Arabic) (Cairo: Dar Al-Rayan, 1990).

Khan, J.U. and Ardrin, E. Hare (eds.) *English and Islam: Creative Encounters* (Kuala Lumpur: International Islamic University Press, 1996).

Kidwai, A.R. *Orientalism in Lord Byron 'Turkish Tales'* (Lewiston: Mellen University Press, 1995).

----------, *The Crescent and The Cross: Image of the Orient in English Literature Up to 1832* (Aligarh: Aligarh Muslim University Press, 1997).

Kocher, Paul, H. *Christopher Marlowe: A Study of His Thought, Learning and Character* (New York: Russell & Russell, 1946).

Kyd, Thomas. *The Spanish Tragedy*, ed. Emma Smith (London: Penguin, 1998).

----------. *The Works of Thomas Kyd*, ed. Frederick S. Boas (Oxford: Clarendon, 1986).

Lane-Poole, Stanely. *Turkey* (London: Ficher Unwin, 1922).

Leech, Clifford (ed.) *Marlowe: A Collection of Critical Essays* (New Jersey: Prentice Hall, 1964).

Levin, Harry. *The Overreacher: A Study of Christopher Marlowe* (London: Faber & Faber, 1953).

Lyly, John. *The Complete Works of John Lyly,* ed. R.W. Bond (Oxford: Oxford University Press, 1976).

Mandeville, Sir John. *The Travels of Sir John Mandeville*, Vol. I, ed. Malcolm Letts (London: Hakluyt, 1952).

Marlowe, Christopher. *Dr. Faustus*, ed. H. Osborne (London: University Tutorial Press, 1966).

----------. *Tamburlaine The Great*, Parts I & II, ed. T. A. Wolff (London: Methuen, 1964).

----------. *The Complete Works of Christopher Marlowe*, ed. C.F. Tucker Brooke (Oxford: Oxford University Press, 1969).

----------. *The Complete Works of Christopher Marlowe,* Vols. I&II, ed. Fredson Bowers (Cambridge: Cambridge University Press, 1981).

Massinger, Philip. *The Complete Works of Philip Massinger*, (London: Victor Gallencz,1928).

Matar, N.I. 'The Representation of Muslim Women in Renaissance England', *Muslim World*, CT, USA (Vol.86:1 January1996)

----------. "'Turning Turk': Conversion to Islam in England Renaissance Thought," *Durban University Journal*, Durham, England (Vol. 86:55(1) January 1994).

----------. *Islam In Britain: 1558-1685* (Cambridge: Cambridge University Press, 1988).

Metlitzki, Dorothee. *The Matter of Araby in Medieval England* (New Haven and London: Yale University Press, 1977).

Mohammad, Jamal A.I. *A Critical Study of Sir Richard F. Burton's Tales of 1001 Arabian Nights*, Unpublished Ph.D. Thesis (Aligarh: Aligarh Muslim University, 1999).

Monroe, J.T. *Islam and The Arabs in Spanish Scholarship* (Leiden, 1970).

Nadwi, S. Abul Hasan Ali. *The Excellent Names of God with Lexical and Exegetical Notes* (Lucknow: Academy of Islamic Research and Publications, 1991).

----------. *The Musalman* (Lucknow: Academy of Islamic Research and Publications, 1977).

Nashe, Thomas. *The Complete Works of Thomas Nashe*, ed. Ronald B. Mcherrow (London: Sidywick & Jackson, 1910).

Nicholson, R.A. *A Literary History of The Arabs* (Cambridge: Cambridge University Press, 1956).

Orpen, S.W. and Dutter, Frank (eds.) *The Outline Of Arts* (London: George Newness, 1940).

Oueijan, Naji B. *The Progress of An Image: The East in English Literature* (New York: Peter Long, 1996).

Porter, James. *Turkey; Its History and Progress* Vol. I (London: Hust and Blackett, 1854).

Raleigh, Walter. *Shakespeare* (London: Macmillan, 1957).

----------. *Shakespeare's England* (London: Macmillan, 1957).

Rao, B.V. *History of Europe (1450-1815)* (New Delhi: Sterling Publishers, 2000).

Rao, Kodanda. *East Versus West: A Denial of Contrast* (London: George Allen & Unwin, 1939).

Ribner, Irving. *Patterns in Shakespearean Tragedy* (London: Methuen, 1966).

Sa'ad, Farooq. *Min ahi Alf Layla Wa Layla* (Arabic) (Beirut: Al-Maktaba Al-Ahlyyia, 1962).

Sabooni, M.A. *Mukhtasar Tafseer Ibn Katheer* (Arabic) (Beirut: Dar Al-Koran Al-Kareem, 1990).

Said, Edward. *Orientalism* (New York: Vintage Books, 1979).

Salgado, Gamini. *English Drama: A Critical Introduction* (London: Edward Arnold, 1980).

Sardar, Ziauddin. *Orientalism* (Buckingham and Philadelphia: Open University Press, 1999).

Schildgen, Brenda Deen. *Pagans, Tartars, Moslems and Jews in Chaucer's Canterbury Tales* (Gainesville: University Press of Florida, 2001).

Seager, H.W. *Natural History in Shakespeare's Time* (London: Eliot Stock, 1896).

Shaban, M.A. *Islamic History AD 600-750 (A.H. 132): A New Interpretation* (Cambridge: University Press, 1971).

Shakespeare, William. *A Midsummer Night's Dream,* ed. A. W. Verity (New Delhi: Macmillan, 1992).

----------. *A Midsummer Night's Dream,* ed. Henry Cunningham (London: Methuen, 1905).

----------. *All's Well That Ends Well*, ed. G.K. Hunter, Arden Edition (London: Methuen, 1963).

----------. *Antony and Cleopatra,* ed. M.R. Ridley, Arden Edition (London: Methuen, 1964).

----------. *Antony and Cleopatra*, ed. John Wilders, Arden Edition (London: Clays Ltd., 1995).

----------. *Antony and Cleopatra*, ed. John Pratakis (Hong Kong: Macmillan, 1994).

----------. *As You Like It*, ed. Agnes Latham, Arden Edition (London: Methuen, 1964).

----------. *As You Like It*, ed. Alan Brissenden (New York: Oxford University Press, 1994).

Shakespeare, William. *Cymbeline*, ed. Roger Warren (Oxford: Oxford University Press, 1998).

----------. *Coriolanus*, ed. Philip Brockbank, Arden Edition (London: Methuen, 1976).

----------. *Cymbeline*, ed. J.M. Nosworty, Arden Edition (London: Methuen, 1964).

----------. *Hamlet*, ed. A.W. Verity (New Delhi: Macmillan, 1992).

----------. *Julius Caeser*, ed. T.S. Dorsh, Arden Edition (London: Methuen, 1958).

----------. *King Henry IV, Part II*, ed. K. Deighton (London: Macmillan, 1949).

----------. *King Henry V*, ed. J.H. Walter, Arden Edition (London: Methuen, 1964).

----------. *King Henry VI, Part II*, ed. G.H. Hunter Arden Edition (London: Methuen, 1965).

----------. *King Henry VIII,* ed. R.A. Foakes, Arden Edition (London: Methuen, 1968).

----------. *King Lear*, ed. Kenneth Muir, Arden Edition (London and New York: Methuen, 1972).

----------. *King Lear*, ed. A.W. Verity (New Delhi: Macmillan, 1992).

----------. *Love's Labour's Lost*, ed. Richard David, Arden Edition (London: Methuen, 1963).

----------. *Love's Labour's Lost*, ed. M.R. Ridley (London and New York, Methuen, 1958).

----------. *Macbeth*, ed. A.W. Verity (New Delhi: Macmillan, 1992).

Shakespeare, William. *Much Ado About Nothing*, ed. A.R. Humphreys (London: Methuen, 1981).

----------. *Much Ado About Nothing*, ed. Grace R. Tenery (London: Methuen, 1924).

----------. *Much Ado About Nothing*, ed. H.H. Furness, (New York: Dover Publication Inc., 1964).

----------. *Pericles*, ed. F.D. Hoeniger, Arden Edition (London: Methuen, 1963).

----------. *Richard II*, ed. N.H. Keeble (Hong Kong: Longman, 1980).

----------. *Romeo and Juliet,* ed. Brain Gibbons, Arden Edition (London: Methuen, 1980).

----------. *Romeo and Juliet*, ed. H.H. Furness (New York: Dover Publication Inc, 1963).

----------. *The Comedy of Errors*, ed. R.A. Foakes, Arden Edition (London: Methuen, 1963).

----------. *The Comedy of Errors*, ed. H. Cunningham (London: Methuen, 1907).

----------. *The Complete Works of William Shakespeare*, ed. C. Symmons (London: Ramboro Books, 1993).

----------. *The Complete Works William Shakespeare*, ed. Alexander Peter (London: Collins, 1998).

----------. *The Merchant of Venice*, ed. A.W. Verity (Cambridge: University Press, 1915).

----------. *The Merchant of Venice*, ed. A.W. Verity (New Delhi: Macmillan, 1991).

----------. *The Merchant of Venice*, ed. John Russell Brown, Arden Edition (London: Methuen, 1981).

Shakespeare, William. *The Merchant of Venice*, ed. W.H. Weston (London: Macmillan, 1959).

----------. *The Merry Wives of Windsor*, ed. H.J. Oliver, Arden Edition (London: Methuen, 1962).

----------. *The Tempest*, ed. Frank Kermode, Arden Edition (London: Methuen, 1963).

----------. *The Winter's Tale*, ed. H.H. Furness, (New York: Dover Publication Inc., 1964).

----------. *Titus Andronicus* ed. J.C. Maxwell, Arden Edition (London: Methuen, 1963).

----------. *Titus Andronicus*, ed. Jonathan Bate, Arden Edition (London and New York: Clay Ltd., 1995).

----------. *Twelfth Night*, ed. A.W. Verity (New Delhi: Macmillan, 1992).

----------. *Twelfth Night*, eds. J.M. Lothian and T.W. Craik, Arden Edition (London and New York: Methuen, 1963).

Shaw, E. Kural and Heywood, C.J. *English and Continental Views of The Ottoman Empire 1500-1800* (Los Angeles: University Press of California, 1972).

Smith, Byron Porter. *Islam In English Literature* (New York: Caravan Books, 1977).

Snyder, Susan. *Othello: Critical Essays* (New York and London: Garland Publishing Inc., 1988).

Southern, R.W. *Western Views of Islam In The Middle Ages* (Cambridge, Massachusetts: Harvard University Press, 1978).

Spenser, Edmund. *Faerie Queene* (New Delhi: Rama Publications, 2000).

Stem, S.M. (ed.) *Oriental Studies III: Documents from Islamic Chanceries* (Oxford: Bruno Cassirer, 1965).

Stiles, Andrina. *The Ottoman Empire 1450-1700* (London: Hodder and Stoughton, 1989).

The Oxford English Dictionary, Second Edition (Oxford: Oxford University Press, 1989).

The Revels History of Drama in English 1576-1613, Vol. III, ed. J.L. Barroll (London: Methuen, 1975).

Thompson, James Westfall. *The Medieval Library* (Chicago: Chicago University Press, 1939).

Trevelyen, G.M. *The Social History of England* (New Delhi: Orient Longman, 1990).

Watt, W. Montgomery. *The Influence of Islam on Medieval Europe* (Edinburgh: Edinburgh University Press, 1972).

----------. *Muhammad At Mecca* (Oxford: Clarendon, 1953).

Wazzan, Adnan M. *Fikr Atabsheer Fi Masraheeat Shakespeare* (Arabic) (Riyadh: Dar Ishbeelia, 1998).

----------. *Surat al-Islam Fi al-Adab al-Enklizi* (Arabic) (Riyadh: Dar Ishbeelia, 1998).

Webster, John. *The Duchess of Malfi,* ed. J. Russell Brown (Manchester: Manchester University Press, 1986).

Wells, Stanely (ed.) *The Cambridge Companion to Shakespeare Studies* (Cambridge: Cambridge University Press, 2000).